

**South Carolina  
Visual and Performing Arts  
Curriculum Standards 2003**



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South Carolina Department of Education  
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# **South Carolina Visual and Performing Arts Curriculum Standards**

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South Carolina Art Education Association  
South Carolina Center for Dance Education  
South Carolina Music Educators Association

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## Preface

*South Carolina Visual and Performing Arts Curriculum Standards 2003* presents what all of our state's children should know and be able to do in the arts. This comprehensive document addresses dance, music, theatre, and visual arts standards from preschool through advanced high school arts courses. It is intended to be used by policy makers, education administrators, teachers, and instructional and community leaders as a concise statement about expectations for learning in the arts and as the basis for curricula, instruction, and assessment in the four arts disciplines.

This document represents a statewide consensus that has evolved from the dedicated work of hundreds of educators and artists. The process began with the development of the *South Carolina Visual and Performing Arts Framework* in 1993. The next year, the document *National Standards for Arts Education* was made available nationwide, and in 1999 the State Department of Education's *South Carolina Visual and Performing Arts Curriculum Standards* was published. Dance, music, theatre, and visual arts students are heirs to excellent arts opportunities and programs because of the vision and resolve of generations of devoted arts educators in our state and throughout the nation. The *South Carolina Visual and Performing Arts Curriculum Standards 2003* should serve as the foundation of a complete quality arts education system.

All children deserve access to the rich education that the arts provide, regardless of their background, talents, or disabilities. Students with disabilities can derive great benefit from the arts; therefore, arts specialists should be involved in the planning for the education of students with special needs. Arts specialists should also take part in the planning and implementation of artistically gifted and talented programs. Students in these programs in the elementary and middle grades are expected to achieve all the standards listed at their grade levels as well as to demonstrate higher levels of skills and knowledge, deal with more complex examples, and respond to works of art in increasingly sophisticated ways.

The arts standards for young children described in this document were developed through the collaboration of arts specialists and South Carolina Department of Education early childhood consultants. As a result, prekindergarten through kindergarten (preK–K) standards are presented as a separate grade level. The standards for all grades describe the knowledge and skills that should be addressed. However, several preK–K standards start with the phrase “begin to,” which means that student mastery is not expected and that formal assessment is not appropriate for these standards. When the standards continue without the “begin to” phrase, however, mastery and assessment of the grades 1–2 standards are expected. The preK–K visual and performing arts standards were developed with the intention that instruction would be provided in schools (with sufficient arts staff and appropriate funding) by arts specialists or by early childhood teachers who had received extensive professional development in arts education. A systematic collaborative effort between elementary arts specialists and early childhood teachers is highly recommended.

Two sets of standards have been created for grades 9–12 because of the enormous differences in the knowledge and skills needed by those students who are specializing in the arts (9–12 advanced). All students are expected to master the 9–12 standards. The advanced standards are

provided to help eligible students qualify for honors credit as described in the State Board of Education's uniform grading policy for students in their third and fourth years of course work.

The implementation of the standards will be supported by a companion document that will include exemplary standards-based lessons, examples of classroom assessment, and excellent recommendations for integrating the arts across the curriculum. The companion document will also address technological needs in the arts and will provide a comprehensive overview of the components (e.g., facilities, staff, schedules, resources, equipment) necessary to provide students opportunities to learn the arts standards.

Both *South Carolina Visual and Performing Arts Curriculum Standards 2003* and the companion document drew on the expertise of many preK–16 arts teachers and administrators that were nominated by the professional arts education organizations for dance, music, theatre, and visual arts. We are grateful to all that contributed to this effort.

The legacy of strong arts education in South Carolina continues.

## Using This Document

South Carolina's curriculum standards for the arts are based on both the content standards and the achievement standards that are set forth in *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, a document developed by the Consortium of National Arts Education Associations and published in 1994.

In *South Carolina Visual and Performing Arts Curriculum Standards 2003*, each of the sections for the four arts disciplines—dance, music, theatre, and visual arts—is introduced by a brief essay that describes and explains the appropriate use of the South Carolina standards in the state's classrooms. Next, in each of the four sections, the national content standards are given verbatim. These national content standards are also repeated throughout the South Carolina curriculum standards in the primary headings (i.e., those designated with roman numerals).

While some changes in the wording of the discipline-specific national achievement standards have been made here, the essential beliefs and intent of these standards remain intact. In addition, our document contains standards that are original and unique to South Carolina.

### The Two Formats

This document presents the curriculum standards for the four arts disciplines in two formats. First, the standards for the each of the grade levels (preK–K, 1–2, 3–5, 6–8, 9–12, and 9–12 advanced for dance, general music, theatre, and visual arts; 9–12 intermediate, and 9–12 advanced for choral and instrumental music) are given individually. And second, the same standards are given in tables that delineate all grade levels simultaneously. Each format provides a slightly different perspective for administrators and teachers.

Throughout the text of the standards for the individual grade levels, terms that are **defined in the glossary** appear in boldface type.

### The Alphabetical Labeling

The alphabetical labeling does not imply a hierarchy or any sequence in which the standards should be taught. It is intended, rather, as a means of referencing the standards within each grade span and as means of tracking the development of the standards across the grade levels in the across-grade-level tables. In this format, the standards are aligned horizontally to show the continuum of learning that should occur across the three basic levels of public education—elementary, middle, and high school. The labeling should be helpful for examining both the vertical and the horizontal alignment.

Note: In certain instances, the alphabetical labels of two or more standards at a lower grade level are **combined into one** and become a single standard at a higher grade level (see the “A/B” cell in the graphic on the following page).

## The Table Cells

- An **empty cell** that occurs in a row *before* a standard has been stated on that row means that the standard is developmentally inappropriate at the more elementary level (see the graphic below).

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A.	A.	A.	A.	A/B	A/B
B.	B.	B.	B.		
			C.	C.	C.

Standard C is developmentally inappropriate for grades preK through 5.

Standards A and B for grades 6 through 8 have become a single standard for grades 9 through 12.

- An **empty cell** occurring *after* a standard has been stated on that row means that the standard should have been mastered prior to this grade level (see the graphic below).
- The **extension of a cell** in a cross-grade-level table indicates that teachers will continue to teach and students will be held responsible for the knowledge and skills in the preceding standard but that more complex content and materials should be used and higher levels of skill expected (see the graphic below).

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A.	A.	A.	A.		
B.	B.	B.	B.	B.	B.
C.	C.	C.			

Standard A should have been mastered by grade 8.

Students will continue to be held responsible for standard C at an increased level of complexity.



**South Carolina**  
**Dance**  
**Curriculum Standards**

## Introduction

The South Carolina dance standards are based closely on the dance content and achievement standards outlined in the *National Standards for Arts Education*. Although the dance section of *South Carolina Visual and Performing Arts Curriculum Standards 2003* contains dance curriculum standards for the preK–K, 1–2, 3–5, 6–8, 9–12, and 9–12 advanced grade levels, dance instruction is not always offered at every grade level in a given school district. Therefore, dance teachers—who are held accountable for students’ attainment of the dance standards—must understand how the dance standards provide for sequential learning. The following sections explain how students’ needs with regard to the dance standards can be met.

**Grades 6–8.** Many school districts in South Carolina do not introduce dance education into the curriculum until the middle school level, and most of these programs are offered as elective courses on a self-select or audition basis. Because many students may enter middle school dance programs with no prior training or experience, it is imperative that the 6–8 grade levels be regarded, along with preK–5, as foundational years. In the absence of programs at the elementary level, the dance educator must provide the background knowledge and skills contained in the preK–5 standards. It is therefore of critical importance that the scheduling of dance classes at the middle school level allow for enough instructional time to address the preK–5 and the 6–8 standards. Teachers for whom contact hours are limited to nine-week exploratory courses or semester-long courses cannot realistically be expected to address all of the 6–8 standards.

**Grades 9–12.** As is the case for introductory middle school dance programs, high school dance courses that serve as a student’s initial exposure to dance education should ensure that the scheduling of such courses provides ample time for the dance educator to provide the background knowledge and for students to build basic skills in addition to addressing the 9–12 standards.

**Grades 9–12 Advanced.** These standards are designed to reflect the highest possible levels of achievement in dance at the high school level and should form the basis of dance courses that are designated as Advanced Placement, Honors, or Gifted and Talented, or of courses that are integrated into advanced programs such as the International Baccalaureate. High schools that aspire to build advanced courses to meet the 9–12 advanced standards should have strong feeder elementary or middle school dance programs in place to ensure that these standards can be achieved.

Although the national dance content standards are numbered I through VII, the arrangement of these standards is not meant to suggest a sequence or hierarchy. Rather, the concepts contained within the various standards often overlap or are related to one another and are separated into strands only for the purpose of formatting this document. Richly designed curriculum and instruction should integrate many standards within a unit of study, thus enabling students to see the connections among the seven strands of the dance discipline.

# National Dance Content Standards

## I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

**Overview:** The California dance standards define the term *technique* as “the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances” [*Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve* (Sacramento: California Department of Education, 2001), 39. The full text of the California standards document is available on-line at <<http://www.cde.ca.gov/board/pdf/dance.pdf>>]. Technique is necessary for students to become literate in dance basics and to acquire skills necessary to perform dance safely. Students need to be engaged in activities involving body awareness, movement **exploration**, and the understanding of the dance elements—body, time, **space**, and energy/force—in order to recognize how movement is fundamental to all human activity.

## II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

**Overview:** Creative problem solving is basic to our daily lives and essential to the role of a choreographer. How we structure our world through principles and processes reflects our perceptions as active members of a society. Students will experience the elements of **composition** by engaging in the processes of improvising, composing, refining, presenting, and evaluating a dance product.

## III. **NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

**Overview:** The art of dance allows one to communicate ideas, concepts, and emotions nonverbally. Students will acquire the skills to create and interpret ideas, concepts, and feelings through dance.

## IV. **CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

**Overview:** Acquiring the skills for perceiving, responding, and analyzing multiple solutions to a problem is necessary for students to become productive in today’s society. Students will develop skills to critically and creatively analyze works of dance and make decisions regarding their own creative choices.

## V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

**Overview:** Dance is a link to the past and is an inseparable part of cultural understanding. Students will examine the role of dance in historical contexts and diverse social and cultural styles by studying various historical periods and cultures. This study enables the student to develop the basic knowledge and skills necessary to appreciate and understand humanity.

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

**Overview:** Vigorous movement is essential for personal health. Through dance, students learn how to respect their bodies; maintain healthy levels of strength, flexibility, and endurance; and appreciate the importance of proper nutrition for an active lifestyle.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

**Overview:** Dance is an integral part of every society that connects its past with the present through its various artistic and recreational outlets. Students will recognize the connections between dance and other subject areas while connecting dance to lifelong learning and career skills.

# Dance Standards for the Individual Grade Levels

## Grades PreK–K

### I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A. Demonstrate **nonlocomotor movements** (e.g., bend, twist, stretch, **swing**).
- B. Demonstrate basic **locomotor movements** (e.g., walk, run, hop, jump).
- D. Use their bodies to create shapes at low, middle, and high **levels**.
- E. Create, demonstrate, and imitate straight and curved **pathways** using **locomotor** and **nonlocomotor movements**.
- F. Safely maintain personal and **general space** while moving.
- G. Start, change, and stop movement in response to a rhythm.
- I. Demonstrate **kinesthetic** awareness by moving body parts in isolation.

### II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A. Use **improvisation** to discover and invent movement and to solve movement problems.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.
- H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.
- J. Translate simple motif writing into movement.

### III. **NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

Students will

- A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).
- B. Participate in class discussions about interpretations of and responses to dances.
- E. Improvise, create, and perform dances that communicate feelings and ideas.

### IV. **CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

Students will

- A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A. Perform simple **folk dances** from various cultures.
- C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

- A. Give examples of how healthy practices enhance one's ability to dance.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

- A. Respond to a dance by using another art form (e.g., drawing, painting, singing).

## Grades 1–2

### I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A. Demonstrate **nonlocomotor movements** (e.g., bend, twist, stretch, **swing**).
- B. Demonstrate basic **locomotor movements** (e.g., walk, run, hop, jump).
- D. Use their bodies to create shapes at low, middle, and high **levels**.
- E. Create, demonstrate, and imitate straight and curved **pathways** using **locomotor** and **nonlocomotor movements**.
- F. Safely maintain personal and **general space** while moving.
- G. Start, change, and stop movement in response to a rhythm.
- I. Demonstrate **kinesthetic** awareness by moving body parts in isolation.

### II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A. Use **improvisation** to discover and invent movement and to solve movement problems.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.
- H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.
- J. Translate simple motif writing into movement.

### III. **NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

Students will

- A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).
- B. Participate in class discussion about interpretations of and responses to dance.
- E. Improvise, create, and perform dances that communicate feelings and ideas.

### IV. **CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

Students will

- A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.
- C. Describe the technical and artistic components of various forms of dance.
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A. Perform simple **folk dances** from various cultures.
- C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).
- E. Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).
- F. Identify some of the dance artists (e.g., performers, teachers, choreographers) associated with Western theatrical dance forms.

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

- A. Give examples of how healthy practices enhance one's ability to dance.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

- A. Respond to a dance by using another art form; explain the connections between the dance and their response to it (e.g., how their painting reflects the dance one saw).
- B. Create a simple dance that demonstrates understanding of a concept or idea from another discipline (e.g., symmetry, asymmetry).



## Grades 3–5

### I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A/B. Demonstrate strength, flexibility, agility, and coordination in **locomotor** and **nonlocomotor movements**.
- C. Identify and demonstrate basic dance steps, positions, and patterns for dance from two different styles or **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a simple rhythmic pattern from the visual to the **kinesthetic** (e.g., create a dance sequence based on the patterns found in a work of visual art).
- F. Safely maintain personal and **general space** while moving.
- G. Transfer a simple rhythmic pattern from the auditory to the **kinesthetic**.
- H. Identify and demonstrate a range of **movement qualities** (e.g., sharp, smooth, **swinging**, shaking, loose).
- I. Demonstrate increasing **kinesthetic** awareness, concentration, and focus in performing movement skills.
- J. Demonstrate accurate memorization and reproduction of movement sequences.
- K. Describe the action (e.g., skip, gallop) and movement elements (e.g., **levels**, **direction**) in a brief movement study.

### II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A. Use **improvisation** to discover and invent movement and to solve movement problems.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create a dance **phrase**, repeat it, and then vary it by making changes in the time, **space**, and/or force/energy.
- D. Create original dance **phrases** or brief movement studies that demonstrate the principles of visual design and spatial dynamics.
- E. Create original dance **phrases** or brief movement studies that demonstrate the principles of contrast and transition.
- F. Identify and demonstrate the structures or forms of **AB**, **ABA**, **canon**, call and response, and narrative.
- G. Work alone, with a partner, or in a small group during the choreographic process.
- H. Demonstrate the following partnering skills to create visually interesting still shapes: creating contrasting and complementary shapes and receiving and supporting small amounts of weight (leaning rather than lifting).
- I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.
- J. Use motif writing to create and record brief dance **phrases**.

### III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

Students will

- A. Demonstrate the difference between pantomiming and abstracting a gesture.
- B. Participate in class discussions about interpretations of and responses to dances.
- C. Explain how different accompaniment (e.g., sound, music, spoken text) can affect the meaning of a dance.
- D. Explain how lighting, costuming, props, and other scenic elements can contribute to the meaning of a dance.
- E. Create a dance that communicates a topic of personal significance to them.

### IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

Students will

- A. Generate multiple solutions to a complex movement problem (e.g., moving through **space** in a curving pathway while changing **levels**); then identify the most interesting solutions and defend their choices.
- B. Compare and contrast two very different dance **compositions** in terms of **space** (e.g., shape, **pathways**), time (e.g., rhythm, **tempo**), and force/energy/**movement qualities** (e.g., weight, flow).
- C. Identify possible aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and/or emotional impact, variety, coherence, **unity**, contrast).
- D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

### V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A. Perform folk and/or classical dances from at least two cultures and describe similarities and differences in the steps and movement styles.
- B. Identify a variety of American folk, social, and theatrical dances.
- C. Describe the cultural/historical context of various dances.
- D. Describe the role of dance in at least two different cultures or historical periods.
- E. Perform basic steps from two contemporary theatrical forms of dance and describe the similarities and differences in these two dance forms.
- F. Identify dance artists who are acknowledged innovators in theatrical dance; identify some of the dance works of these artists.
- G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

- A. Give examples of how healthy practices enhance one's ability to dance.
- B. Explain strategies for treating and preventing dance injuries.
- C. Identify exercises to warm up specific muscle groups and discuss how warming up prepares the body for dancing.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

- A. Create a project that reveals similarities and differences among the arts.
- B. Cite examples of concepts used both in dance and in a discipline outside the arts (e.g., shapes in geometry, balance in the natural sciences, pattern in math).
- C. Compare the choreographic process to the process of scientific inquiry (i.e., making observations; questioning; reviewing what is already known; planning investigations; using tools to gather, analyze, and interpret data; proposing answers and explanations; making predictions; and communicating the result).
- D. Compare and contrast live dance and dances choreographed for film/video with respect to the performance medium.
- E. Identify applications of technology in the field of dance (e.g., technical production, documentation, research, **choreography**, reconstruction of historical dance works).

## Grades 6–8

### I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.
- C. Identify and demonstrate basic dance steps, positions, and patterns for dance from at least four different styles or **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the **kinesthetic** (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).
- F. Safely maintain personal and **general space** while moving.
- G. Transfer a complex rhythmic pattern from the auditory to the **kinesthetic**.
- H. Identify and demonstrate a range of **movement qualities** (e.g., **sustained, percussive, vibratory, bound, free flowing**).
- I. Demonstrate increasing **kinesthetic** awareness, concentration, and focus in performing movement skills.
- J. Demonstrate accurate memorization and reproduction of movement sequences.
- K. Describe the action and movement elements observed in a dance, using the appropriate movement/dance vocabulary.
- L. Refine technique through teacher evaluation and correction.

### II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A. Use **improvisation** to generate movement for **choreography**.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create variations on an original **phrase** by using a variety of processes to **manipulate** dance **phrases** and to determine the order in which movements will occur (e.g., **fragmentation, augmentation, diminution**, transposition, reordering, chance).
- D. Create solo and group **compositions** that demonstrate the principles of visual design and spatial dynamics.
- E. Create solo and group **compositions** that demonstrate the principles of contrast and transition.
- F. Create brief solo and group **compositions** that demonstrate a variety of structures (e.g., **theme and variation, rondo, canon**, selected contemporary forms).
- G. Work alone, with a partner, or in a small group during the choreographic process.
- H. Demonstrate the following partnering skills while moving through **space**: creating contrasting and complementary shapes and receiving and supporting weight.
- I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.
- J. Translate basic dance notation into movement and use notation to record dance phrases.

**III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

Students will

- A. Demonstrate the difference between pantomiming and abstracting a gesture.
- B. Explain how personal experience can influence the interpretation of a dance.
- C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.
- D. Describe lighting, costuming, props, and other scenic elements that contribute to the meaning of a dance they have created.
- E. Create a dance that communicates a topic of personal significance to them.

**IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

Students will

- A. Create a movement problem and demonstrate multiple solutions; then identify the most interesting solutions and defend their choices.
- B. Compare and contrast two subtly differing dance **compositions** in terms of **space** (e.g., shape, **pathways**), time (e.g., rhythm, **tempo**), and force/energy/**movement qualities** (e.g., weight, flow).
- C. Formulate opinions about the quality of dances on the basis of established criteria.
- D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A. Perform complex folk, social, and/or classical dances from at least five cultures and describe similarities and differences in the steps and movement styles.
- B. Perform a variety of twentieth-century American folk, social, and/or theatrical dances.
- C. Research a dance from a different culture or historical period; then effectively share that dance with their peers and describe its cultural or historical context.
- D. Describe the role of dance in a variety of cultures or historical periods.
- E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.
- F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, choreographers, teachers) to the art of theatrical dance.
- G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

- A. Identify at least five goals to improve their own dancing and explain how they plan to reach these goals.
- B. Explain strategies for treating and preventing dance injuries.
- C. Create original warm-up exercises and discuss how these exercises prepare the body and mind for functional and expressive purposes.
- D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.
- E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

- A. Create a project that reveals similarities and differences among the arts.
- B. Cite examples of concepts used both in dance and in disciplines outside the arts (e.g., human anatomy in science, shape in architecture, historical dance works in social and political history).
- C. “Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing)” [*Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve*, 17].
- D. Create a dance intended for video: draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.
- E. Demonstrate basic proficiency in at least two technological applications related to dance (e.g., LifeForms software, information retrieval via the Internet, videotaping and editing).

## Grades 9–12

### I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.
- C. Identify and demonstrate complex steps and patterns from at least four dance styles and **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the **kinesthetic** (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).
- F. Safely maintain personal and **general space** while moving.
- G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.
- H. Create and perform combinations and variations with a broad range of **movement qualities**.
- I. Demonstrate **projection** while performing dance.
- J. Remember and reproduce entire dance works.
- K. Use correct dance terminology when describing dance works.
- L. Refine technique through teacher evaluation and correction.

### II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A. Use **improvisation** to generate movement for **choreography**.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.
- G. Work alone, with a partner, or in a small group during the choreographic process.
- H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).
- I. Compare and contrast two choreographic processes and define the choreographic principles being used in each.
- J. Translate basic dance notation into movement and use notation to record dance phrases.

**III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

Students will

- A. Formulate and answer questions about how movement choices in dance communicate abstract ideas.
- B. Compare and contrast the way that meaning is communicated in two choreographic works.
- C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.
- D. Design and/or execute lighting, costuming, props, and/or other scenic elements that contribute to the meaning of a dance they have created.
- E. Create an original dance work that communicates a contemporary social theme.

**IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

Students will

- A. Create a dance and revise it over time, articulating why they made the artistic decisions that they did and what was lost or gained by those decisions.
- B. Compare and contrast two subtly differing dance **compositions** in terms of **space** (e.g., shape, **pathways**), time (e.g., rhythm, **tempo**), and force/energy/**movement qualities** (e.g., weight, flow).
- C. Develop a set of aesthetic criteria and apply them in evaluating their own dance work and that of others.
- D. Formulate and answer their own aesthetic questions (e.g., “What is it that makes a particular dance unique?” “How much can one change a dance before it becomes a different dance?”).
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A/B Perform a variety of Western and non-Western dance forms and describe their traditions.
- C. Create a time line illustrating important dance events, placing them in social, historical, cultural, and political contexts.
- D. Analyze and describe how dance and dancers are portrayed in contemporary media.
- E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.
- F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.
- G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).



**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

- A. Evaluate their physical strengths and weaknesses with regard to the mastery of dance technique and develop realistic goals and strategies for improvement and/or maintenance.
- B. Explain strategies for treating and preventing dance injuries.
- C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.
- D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.
- E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

- A. Create an interdisciplinary project (i.e., one that includes dance and two other arts disciplines) based on a theme that they themselves identify.
- B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, processes, and ways of communicating meaning.
- D. Create a dance intended for video and then draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.
- E. Create an interdisciplinary project that demonstrates how technology can be used to reinforce, enhance, or alter the dance idea.

## Grades 9–12 Advanced

### I. **TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A/B. Demonstrate consistency and reliability of technique and performance skills (e.g., preparation, clarity, musicality, stylistic nuance).
- C. Identify and demonstrate complex steps and patterns from at least four dance styles and **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the **kinesthetic** (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).
- F. Safely maintain personal and **general space** while moving.
- G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.
- H. Create and perform combinations and variations with a broad range of **movement qualities**.
- I. Demonstrate **projection** while performing dance.
- J. Remember and reproduce entire dance works.
- K. Use correct dance terminology when describing dance works.
- L. Refine technique through self-evaluation and correction.

### II. **CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A/B. Create original dance works with coherence and aesthetic **unity**.
- C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.
- G. Direct or facilitate a group of dancers during the choreographic process.
- H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).
- I. Analyze and describe how a choreographer **manipulated** and developed the basic movement content in a dance.
- J. Use dance notation as a tool for the documentation and reconstruction of **choreography**.

### III. **NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

Students will

- A/B. Consider a dance from a variety of perspectives and explain ways that this particular dance creates and conveys meaning.
- C/D/E. Create original dance works that have coherence and aesthetic **unity** and that integrate the full spectrum of production elements (e.g., sound, light, costuming) to communicate contemporary social themes.

**IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

Students will

- A. Discuss how critical and creative thinking skills developed in dance are applicable to a variety of careers.
- B. Analyze and describe choreographers' choices with respect to manipulation of dance elements in a variety of dance styles and **genres**.
- C. Analyze issues of ethnicity, gender, socioeconomic class, age, and/or physical condition in relation to the evaluation of dances.
- D. Formulate and answer their own aesthetic questions (e.g., "What is it that makes a particular dance unique?" "How much can one change a dance before it becomes a different dance?").
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A/B Perform a variety of Western and non-Western dance forms and describe their traditions.
- C/D. Compare and contrast the role and significance of dance in two or more social, historical, cultural, and/or political contexts.
- E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.
- F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.
- G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

- A. Describe the progress toward healthful living that their study of dance has helped them to make.
- B. Describe challenges facing professional performers in maintaining healthy lifestyles.
- C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.
- D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.
- E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

- A. Compare a choreographic work to another artwork from the same culture and historical period in terms of how the two works reflect the particular artistic, cultural, and historical context.
- B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, and ways of communicating meaning.
- D/E. Create an interdisciplinary project using media technologies (e.g., video, computer) that presents dance in a new or enhanced form (e.g., video dance, video/computer-aided live performance, animation).

## Dance Standards across All Grade Levels

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Demonstrate nonlocomotor movements (e.g., bend, twist, stretch, swing).	B. Demonstrate basic locomotor movements (e.g., walk, run, hop, jump).	A/B. Demonstrate strength, flexibility, agility, and coordination in locomotor and nonlocomotor movements.	A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.		A/B. Demonstrate consistency and reliability of technique and performance skills (e.g., preparation, clarity, musicality, stylistic nuance).
		C. Identify and demonstrate basic dance steps, positions, and patterns for dance from two different styles or genres (e.g., ballet, modern, tap, social, folk).	C. Identify and demonstrate basic dance steps, positions, and patterns for dance from at least four different styles or genres (e.g., ballet, modern, tap, social, folk).	C. Identify and demonstrate complex steps and patterns from at least four dance styles and genres (e.g., ballet, modern, tap, social, folk).	
D. Use their bodies to create shapes at low, middle, and high levels.	E. Create, demonstrate, and imitate straight and curved pathways using locomotor and nonlocomotor movements.	D/E. Transfer a simple spatial pattern from the visual to the kinesthetic (e.g., create a dance sequence based on the patterns found in a work of visual art).	D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the kinesthetic (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, or replicate the spatial pattern of a set dance sequence).		
F. Safely maintain personal and general space while moving.					
G. Start, change, and stop movement in response to a rhythm.		G. Transfer a simple rhythmic pattern from the auditory to the kinesthetic.	G. Transfer a complex rhythmic pattern from the auditory to the kinesthetic.	G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.	
		H. Identify and demonstrate a range of movement qualities (e.g., sharp, smooth, swinging, shaking, loose).	H. Identify and demonstrate a range of movement qualities (e.g., sustained, percussive, vibratory, bound, free flowing).	H. Create and perform combinations and variations with a broad range of movement qualities.	

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
I. Demonstrate kinesthetic awareness by moving body parts in isolation.		I. Demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills.		I. Demonstrate projection while performing dance.	
		J. Demonstrate accurate memorization and reproduction of movement sequences.		J. Remember and reproduce entire dance works.	
		K. Describe the action (e.g., skip, gallop) and movement elements (e.g., levels, direction) in a brief movement study.	K. Describe the action and movement elements observed in a dance, using the appropriate movement/ dance vocabulary.	K. Use correct dance terminology when describing dance works.	
			L. Refine technique through teacher evaluation and correction.		L. Refine technique through self-evaluation and correction.

**II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Use improvisation to discover and invent movement and to solve movement problems.			A. Use improvisation to generate movement for choreography.		A/B. Create original dance works with coherence and aesthetic unity.
B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).					
C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.		C. Create a dance phrase, repeat it, and then vary it by making changes in the time, space, and/or force/energy.	C. Create variations on an original phrase by using a variety of processes to manipulate dance phrases and to determine the order in which movements will occur (e.g., fragmentation, augmentation, diminution, transposition, reordering, chance).	C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.	

**II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
		D. Create original dance phrases or brief movement studies that demonstrate the principles of visual design and spatial dynamics.	D. Create solo and group compositions that demonstrate the principles of visual design and spatial dynamics.		
		E. Create original dance phrases or brief movement studies that demonstrate the principles of contrast and transition.	E. Create solo and group compositions that demonstrate the principles of contrast and transition.		
		F. Identify and demonstrate the structures or forms of AB, ABA, canon, call and response, and narrative.	F. Create brief solo and group compositions that demonstrate a variety of structures (e.g., theme and variation, rondo, canon, selected contemporary forms).		
		G. Work alone, with a partner, or in a small group during the choreographic process.			G. Direct or facilitate a group of dancers during the choreographic process.
H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.		H. Demonstrate the following partnering skills to create visually interesting still shapes: creating contrasting and complementary shapes and receiving and supporting small amounts of weight (leaning rather than lifting).	H. Demonstrate the following partnering skills while moving through space: creating contrasting and complementary shapes and receiving and supporting weight.	H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).	

**II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
		I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.		I. Compare and contrast two choreographic processes and define the choreographic principles being used in each.	I. Analyze and describe how a choreographer manipulated and developed the basic movement content in a dance.
J. Translate simple motif writing into movement.		J. Use motif writing to create and record brief dance phrases.	J. Translate basic dance notation into movement and use notation to record dance phrases.		J. Use dance notation as a tool for the documentation and reconstruction of choreography

**III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).		A. Demonstrate the difference between pantomiming and abstracting a gesture.		A. Formulate and answer questions about how movement choices in dance communicate abstract ideas.	A/B. Consider a dance from a variety of perspectives and explain ways that this particular dance creates and conveys meaning.
B. Participate in class discussions about interpretations of and responses to dances.			B. Explain how personal experience can influence the interpretation of a dance.	B. Compare and contrast the way that meaning is communicated in two choreographic works.	



### III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
		C. Explain how different accompaniment (e.g., sound, music, spoken text) can affect the meaning of a dance.	C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.		C/D/E. Create original dance works that have coherence and aesthetic unity and that integrate the full spectrum of production elements (e.g., sound, light, costuming) to communicate contemporary social themes.
		D. Explain how lighting, costuming, props, and other scenic elements can contribute to the meaning of a dance.	D. Describe lighting, costuming, props, and other scenic elements that contribute to the meaning of a dance they have created.	D. Design and/or execute lighting, costuming, props, and/or other scenic elements that contribute to the meaning of a dance they have created.	
E. Improvise, create, and perform dances that communicate feelings and ideas.		E. Create a dance that communicates a topic of personal significance to them.		E. Create an original dance work that communicates a contemporary social theme.	

### IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.		A. Generate multiple solutions to a complex movement problem (e.g., moving through space in a curving pathway while changing levels); then identify the most interesting solutions and defend their choices.	A. Create a movement problem and demonstrate multiple solutions; then identify the most interesting solutions and defend their choices.	A. Create a dance and revise it over time, articulating why they made the artistic decisions that they did and what was lost or gained by those decisions.	A. Discuss how critical and creative thinking skills developed in dance are applicable to a variety of careers.

**IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
		B. Compare and contrast two very different dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/energy/movement qualities (e.g., weight, flow).	B. Compare and contrast two subtly differing dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/energy/movement qualities (e.g., weight, flow).		B. Analyze and describe choreographers' choices with respect to manipulation of dance elements in a variety of dance styles and genres.
	C. Describe the technical and artistic components of various forms of dance.	C. Identify possible aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and/or emotional impact, variety, coherence, unity, contrast).	C. Formulate opinions about the quality of dances on the basis of established criteria.	C. Develop a set of aesthetic criteria and apply them in evaluating their own dance work and that of others.	C. Analyze issues of ethnicity, gender, socioeconomic class, age, and/or physical condition in relation to the evaluation of dances.
		D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).		D. Formulate and answer their own aesthetic questions (e.g., "What is it that makes a particular dance unique?" "How much can one change a dance before it becomes a different dance?").	
E. Demonstrate appropriate audience behavior while watching and responding to dance performances.					

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Perform simple folk dances from various cultures.		A. Perform folk and/or classical dances from at least two cultures and describe similarities and differences in the steps and movement styles.	A. Perform complex folk, social, and/or classical dances from at least five cultures and describe similarities and differences in the steps and movement styles.	A/B. Perform a variety of Western and non-Western dance forms and describe their traditions.	

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

**Students will**

PreK–K		1–2	3–5	6–8	9–12	9–12 Advanced
			B. Identify a variety of American folk, social, and theatrical dances.	B. Perform a variety of twentieth-century American folk, social, and/or theatrical dances.		
C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).			C. Describe the cultural/ historical context of various dances.	C. Research a dance from a different culture or historical period; then effectively share that dance with their peers and describe its cultural or historical context.	C. Create a time line illustrating important dance events, placing them in social, historical, cultural, and political contexts.	C/D. Compare and contrast the role and significance of dance in two or more social, historical, cultural, and/or political contexts.
			D. Describe the role of dance in at least two different cultures or historical periods.	D. Describe the role of dance in a variety of cultures or historical periods.	D. Analyze and describe how dance and dancers are portrayed in contemporary media.	
	E. Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).	E. Perform basic steps from two contemporary theatrical forms of dance and describe the similarities and differences in these two dance forms.	E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.			
	F. Identify some of the dance artists (e.g., performers, teachers, choreographers) associated with Western theatrical dance forms.	F. Identify dance artists who are acknowledged innovators in theatrical dance; identify some of the masterworks of these artists.	F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.			

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
		G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).		G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).	

**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Give examples of how healthy practices enhance one's ability to dance.			A. Identify at least five goals to improve their own dancing and explain how they plan to reach these goals.	A. Evaluate their physical strengths and weaknesses with regard to the mastery of dance technique and develop realistic goals and strategies for improvement and/or maintenance.	Describe the progress toward healthful living that their study of dance has helped them to make.
			B. Explain strategies for treating and preventing dance injuries.		B. Describe challenges facing professional performers in maintaining healthy lifestyles.
			C. Identify exercises to warm up specific muscle groups and discuss how warming up prepares the body for dancing.	C. Create original warm-up exercises and discuss how these exercises prepare the body and mind for functional and expressive purposes.	C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.
				D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.	
				E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.	

**VII. CONNECTIONS.** Making connections between dance and other disciplines.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Respond to a dance by using another art form (e.g., drawing, painting, singing).	A. Respond to a dance by using another art form; explain the connections between the dance and their response to it (e.g., how their painting reflects the dance one saw).	A. Create a project that reveals similarities and differences among the arts.		A. Create an interdisciplinary project (i.e., one that includes dance and two other arts disciplines) based on a theme that they themselves identify.	A. Compare a choreographic work to another artwork from the same culture and historical period in terms of how the two works reflect the particular artistic, cultural, and historical context.
	B. Create a simple dance that demonstrates understanding of a concept or idea from another discipline (e.g., symmetry, asymmetry).	B. Cite examples of concepts used both in dance and in a discipline outside the arts (e.g., shapes in geometry, balance in the natural sciences, pattern in math).	B. Cite examples of concepts used both in dance and in disciplines outside the arts (e.g., human anatomy in science, shape in architecture, historical dance works in social and political history).	B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, processes, and ways of communicating meaning.	
		C. Compare the choreographic process to the process of scientific inquiry (e.g., making observations; questioning; reviewing what is already known; planning investigations; using tools to gather, analyze, and interpret data; proposing answers and explanations; making predictions; and communicating the result).	C. “Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into form, sequencing)” [Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve, 17].		

**VII. CONNECTIONS.** Making connections between dance and other disciplines.

Students will

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
		D. Compare and contrast live dance and dances choreographed for film/video with respect to the performance medium.	D. Create a dance intended for video: draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.		D/E. Create an interdisciplinary project using media technologies (e.g., video, computer) that presents dance in a new or enhanced form (e.g., video dance, video/computer-aided live performance, animation).
		E. Identify applications of technology in the field of dance (e.g., technical production, documentation, research, choreography, reconstruction of historical dance works).	E. Demonstrate basic proficiency in at least two technological applications related to dance (e.g., LifeForms, information retrieval via the Internet, videotaping and editing).	E. Create an interdisciplinary project that demonstrates how technology can be used to reinforce, enhance, or alter the dance idea.	

## Dance Glossary

**AB.** Two-part (binary) form; musical/dance structure in two sections each contrasting with the other.

**ABA.** Three-part form: A = one dance phrase, B = a different dance phrase, A = the original phrase again.

**augmentation.** A process for manipulating dance movement by making the original theme or motif larger or greater with respect to space, time, or energy.

**bound.** Of or pertaining to a manner of using energy that communicates a controlled intent.

**canon.** Any dance movement or sequence that is performed like a musical round (i.e., the original theme is imitated exactly by another person or group, each one beginning at a slightly different point in time).

**choreography.** The actual steps, groupings, patterns, and other combined elements of a dance composition.

**composition.** (1) The dance-making process. (2) The end product of the process of exploring movement possibilities; experimenting with a broadly focused movement idea or concept; selecting the movement to be developed further, formulating the structure of the composition/study/phrase, clarifying or “cleaning up” the movement, rhythm, accents, pathways, and body designs so that the intent is clear; and refining the execution of the movement so that the composition can be performed consistently with finesse appropriate to the skill level of the dancer(s).

**diminution.** A process for manipulating dance movement by making the original theme or motif smaller with respect to space, time, or energy.

**direction.** A movement element in dance; movement forward, backward, sideward, diagonally, circularly, up, or down.

**exploration.** The act or process of coming up with or creating movement based on ideas, stimuli, or images presented by the teacher or leader.

**free flowing.** Of or pertaining to a manner of using energy that communicates a released and carefree intent.

**folk dance.** The traditional dances of a given country or area that have evolved naturally and spontaneously in conjunction with everyday activities and experiences of people who developed them. Folk dances are perpetuated from generation to generation in the manner of all folk traditions—from person to person, family to family, village to village.

**fragmentation.** The manipulation of movement: the original movement flow is broken into irregular pieces, or *fragments*. The original movement need not be completed when fragmentation is applied as a choreographic tool.

**general space.** An area beyond personal space that is available for movement purposes.

**genre.** A kind or type of dance. Each dance genre is distinguished by specific learned technique with historical, cultural, kinesiological, or entertainment values.

**improvisation.** Movement created spontaneously, ranging from free form to highly structured environments but always with an element of change. Improvisation is instant and simultaneous choreography and performance.

**kinesthetic.** Of or pertaining to the ability of the sensory nerve endings in one's muscles, tendons, and joints to respond to movement while one is dancing or viewing dance.

**levels.** The altitude of a movement (high, middle, low) in relationship to its distance from the floor.

**locomotor movement.** Any motion in which the feet or any other part of the body is used to carry the body from one place to another (e.g., walking, running hopping, jumping, skipping, galloping, sliding, leaping, rolling, crawling).

**manipulate.** To shape and reform the dance movement.

**movement qualities.** The essential nature and quantity of energy expended in a movement; its force or strengthened feeling; the intention toward the movement; the shadings in the amount of energy, intensity, or power; subtle variations in treatment of movement contrasts. In some models, this dance element is referred to as *dynamics* or *efforts*.

**nonlocomotor movement.** Any motion that is anchored to one spot by the feet or any other part of the body, using only that space rather than moving the body from one place to another.

**pathways.** Patterns of dance movement through space as in straight, zigzag, curvy, or wavy.

**percussive.** Movement having a beating or striking quality.

**phrase.** A natural grouping of movements that give a temporary feeling of completion.

**projection.** "A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality" [*Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve*, 38].

**rondo.** The dance form in which a theme, A, is repeated after each new section: ABACADA.

**space.** An element of dance relating to the area through and with which the body moves and interacts.



**sustained.** A manner of using energy that communicates an intent to prolong the movement being executed.

**swing/swinging.** A body movement that has the quality or action of the pendulum on a clock as it traces an arc like path between two points—rising, falling, rising. The rising action is increasingly sustained, and the falling action is increasingly quickened.

**tempo.** The rate of speed at which dance movement is performed.

**theme and variation.** A form consisting of a main idea followed by changed versions of the idea.

**unity.** One of the aesthetic criteria for evaluating dance: the state or quality of a coherent series of movements; the harmonious relationship among all dance elements that contributes to the sense of completeness.

**vibratory.** Of or pertaining to a sharp, quick action done by moving body parts quickly back and forth or side to side. The speed of the shaking can be changed slightly, but if the action is done too slowly, the vibratory quality is lost. Body parts can shake separately or simultaneously.



**South Carolina**  
**Music**  
**Curriculum Standards**

## Introduction

The South Carolina music curriculum standards are designed to embrace the national standards for music education. Educational systems in the United States have recognized the need for national standards to provide the basis for a common curricula and academic programs throughout the country.

Studies in general, choral, and instrumental (band and orchestra) music are components of a comprehensive music program and are part of the overall school curriculum. One component cannot be the sole provider of music education. A school's music curriculum should include general, choral, and instrumental music courses that encompass all of the national standards and yet place greater emphasis on certain of those standards, depending upon the focus of study. For example, the national content standard 1, "Singing alone and with others, a varied repertoire of music," is best addressed in the general or the choral music programs, although instrumental programs should have children sing their instrumental parts. The South Carolina music curriculum standards—which are divided into general, choral, and instrumental sections—support this position.

Choral and instrumental music instruction is not always offered at every grade level in a given school district. Therefore, music teachers—who are held accountable for students' attainment of the music standards—must understand how the music standards provide for sequential learning. The scale used in this document for choral and instrumental music corresponds to the scale used in the national standards. The **3–5/6–8 beginning level** standards are for students who have little or no previous training in choral or instrumental methods. The **6–8/9–12 intermediate level** provides standards for the middle school student who has some experience or the high school student who is in the first year of study. The **9–12 proficient level** is intended for students who have completed courses involving relevant skills and knowledge for one to two years beyond the eighth grade. Students at the **9–12 advanced level** are expected to achieve the standards established for all students as well as the advanced-level standards.

Many school districts in South Carolina do not introduce choral and instrumental music courses into the curriculum until the middle school level, and most of these courses are offered as electives. Because some students may enter middle school music programs with little or no prior training, it is imperative that the **3–5/6–8 beginning level** years be regarded as foundational. It is therefore of critical importance that the scheduling of music classes at the middle school level allow enough instructional time for these beginning standards to be addressed. Teachers for whom contact hours are limited to nine-week exploratory courses or semester-long courses cannot realistically be expected to address all of these standards. Many middle school students can be expected to make progress toward mastering the **6–8/9–12 intermediate level** standards.

The scheduling of **6–8/9–12 intermediate level** music courses that serve as a student's initial exposure to choral and instrumental music instruction should allow sufficient time for the music educator to provide background instruction and the student to build basic skills as well as for the educator to address the **9–12 proficient level** standards.

The **9–12 advanced level** standards are designed to reflect the highest possible degree of achievement in music at the high school level. High schools that aspire to build advanced courses to meet the **9–12 advanced level** standards should have strong feeder elementary or middle school music programs in place to ensure that these higher standards can be met. The South Carolina uniform grading policy will allow the advanced standards to qualify eligible students for honors credit in their third and fourth years of course work.

## **National Music Content Standards**

- I. SINGING.** Singing, alone and with others, a varied repertoire of music.
- II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.
- III. IMPROVISING.** Improvising melodies, variations, and accompaniments.
- IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.
- V. READING AND NOTATING.** Reading and notating music.
- VI. ANALYZING.** Listening to, analyzing, and describing music.
- VII. EVALUATING.** Evaluating music and music performances.
- VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.
- IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

# General Music Standards for the Individual Grade Levels

## Grades PreK–K

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing songs in a developmentally appropriate range (using head tones), match **pitch**, echo short **melodic** patterns, and maintain a steady **tempo**.
- B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Sing from memory age-appropriate songs representing varied **styles** of music.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a variety of **pitched** and **unpitched instruments** and use other sound sources, including **body percussion**.
- B. Play simple **melodies** and accompaniments on **pitched** and **unpitched instruments**, demonstrating awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Play appropriate **pitched** or **unpitched instruments** to accompany songs and games from diverse cultures.
- D. Echo short **rhythmic** and **melodic** patterns.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** songs and rhythm chants with words to accompany play activities.
- B. **Improvise** instrumental accompaniments to songs, recorded selections, stories, and poems.
- C. **Improvise** simple **rhythmic** accompaniments using **body percussion** and classroom instruments.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose using icons or invented symbols to represent music beats.
- B. Compose using icons or invented symbols to represent musical sounds and ideas.

### V. READING AND NOTATING. Reading and notating music.

Students will

- A. Begin to read, write, and perform **rhythmic notation** using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.
- B. Begin to read and write **melodic notation** in pentatonic **mode**, using traditional, nontraditional, and invented symbols to represent **pitch**.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify examples of simple music forms.
- B. Use personal vocabulary to describe music from diverse cultures.
- C. Identify and describe basic elements in music, including **pitch**, **tempo**, and **dynamics**.
- D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.
- E. Show body movement in response to **pitch**, **dynamics**, **tempo**, and **style** of music.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Identify specific elements of musical works that evoke emotion and response.
- B. Identify their personal preferences for specific musical works and performances.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Relate uses of music to daily experiences, celebrations, and special events.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Sing and play simple songs and music games from diverse cultures.
- B. Use personal vocabulary to describe voices, instruments, music **notation**, and varied **genres** and **styles** from diverse cultures.



## Grades 1–2

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing songs in a developmentally appropriate range (using head tones), match **pitch**, echo short **melodic** patterns, and maintain a steady **tempo**.
- B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Sing from memory age-appropriate songs representing varied **styles** of music.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a variety of **pitched** and **unpitched instruments** and use other sound sources, including **body percussion**.
- B. Play simple **melodies** and accompaniments on **pitched** and **unpitched instruments**, demonstrating awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Play appropriate **pitched** or **unpitched instruments** to accompany songs and games from diverse cultures.
- D. Echo short **rhythmic** and **melodic** patterns.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** songs and rhythm chants with words to accompany play activities.
- B. **Improvise** instrumental accompaniments to songs, recorded selections, stories, and poems.
- C. **Improvise** simple **rhythmic** accompaniments using **body percussion** and classroom instruments.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose using icons or invented symbols to represent music beats.
- B. Compose using icons, invented symbols, original graphics, and standard **notation** to represent musical sounds and ideas.

### V. READING AND NOTATING. Reading and notating music.

Students will

- A. Read, write, and perform **rhythmic notation** using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.
- B. Read and write **melodic notation** in pentatonic **mode**, using traditional, nontraditional, and invented symbols to represent **pitch**.
- C. Identify basic music symbols including staff lines and spaces, the treble clef sign, measures, bar lines, the double bar line, repeat signs, and **meter** signatures.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify examples of simple music forms, including echo, **motive**, **phrase**, call and response, verse/refrain, **AB**, and **ABA**.
- B. Use personal vocabulary to describe music from diverse cultures.
- C. Identify and describe basic elements in music, including **pitch**, **tempo**, and **dynamics**.
- D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.
- E. Show body movement in response to **pitch**, **dynamics**, **tempo**, and **style** of music.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Describe specific elements of musical works that evoke emotion and response.
- B. Describe their personal preferences for specific musical works and performances.
- C. Describe their own performances and those of others and offer constructive suggestions for improvement.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Identify music as a part of life and relate its uses to daily experiences, celebrations, and special events.
- B. Integrate music into creative writing, storytelling, poetry, dance, theatre, visual arts, and other disciplines.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Sing and play simple songs and music games from diverse cultures.
- B. Use personal vocabulary to describe voices, instruments, music **notation**, and varied **genres** and **styles** from diverse cultures.

## Grades 3–5

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing independently, on **pitch** and in **rhythm**, using appropriate **timbre**, diction, and posture while maintaining a steady **tempo**.
- B. Sing expressively, alone or in groups, blending vocal **timbres**, matching **dynamic** levels, and responding to the cues of a conductor.
- C. Sing, alone and with others, a varied repertoire of music including **partner songs**, **descants**, **ostinati**, and rounds.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play **pitched** and **unpitched instruments** in **rhythm** with appropriate posture, **dynamics**, and **timbre** while maintaining a steady **tempo**.
- B. Play easy **rhythmic**, **melodic**, and **chordal** patterns accurately and independently on classroom instruments.
- C. Play expressively a varied repertoire of music representing diverse **genres**, cultures, and historical periods.
- D. Echo and create **rhythmic** and **melodic** patterns.
- E. Blend instrumental parts, match **dynamic** levels, and respond to the cues of a conductor when playing in groups.
- F. Play independent instrumental parts while others sing or play contrasting parts.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise**, in the same **style**, responses (answers) to given **rhythmic** and **melodic** patterns (questions).
- B. **Improvise** simple **rhythmic** and **melodic ostinato** patterns and accompaniments.
- C. **Improvise** simple **rhythmic** variations and **melodic embellishments**.
- D. **Improvise** short songs and instrumental pieces using traditional and nontraditional sound sources.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose and arrange music using standard and nonstandard **notation**.
- B. Compose and arrange music to accompany readings and dramatizations.
- C. Compose and arrange short songs and instrumental pieces within specified guidelines, using basic music elements.
- D. Compose and arrange short songs and instrumental pieces using a variety of sound sources.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read and write **rhythmic notation** incorporating **syncopation** as well as whole, half, quarter, eighth, and sixteenth notes and corresponding rests.
- B. Read and write short **melodic notation** in pentatonic, major, and minor tonalities.
- C. Identify symbols and terminology for **dynamics**, **tempo**, and articulation and interpret them correctly when performing.
- D. Write **notation** using standard symbols for **meter**, **rhythm**, **pitch**, and **dynamics**.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify examples of music forms including **motive** to **phrase**, 4-bar **phrase**, **canon**, **rondo**, **AABA**, 12-bar blues, and **theme and variation**.
- B. Demonstrate perceptual skills by moving, answering questions, and describing selections representing diverse musical **styles**.
- C. Use appropriate terminology to explain **pitch**, **notation**, **meter**, **chords**, voices, instruments, and performances.
- D. Explain music using the appropriate terminology for **pitch**, **notation**, **meter**, **chords**, voices, instruments, and performances.
- E. Identify by sight and sound a variety of instruments including orchestral, band, multicultural, and digital.
- F. Demonstrate movement and emotional response to prominent music characteristics while listening.
- G. Identify music in pentatonic, major, and minor tonalities.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Devise criteria for evaluating performances and compositions based upon musical concepts, ideas, and values.
- B. Use appropriate music terminology to explain their personal preferences for specific musical works and **styles**.
- C. Apply music concepts when judging the quality of their own performances and those of others and when offering constructive suggestions for improvement.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Explain the role of music in life experiences, celebrations, community functions, and special events.
- B. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “**texture**,” “**color**,” “**form**”).
- C. Explain how the principles and subject matter of disciplines outside the arts interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Listen to examples of music from various historical periods and world cultures and identify the pieces by **genre** or **style**.
- B. Describe how elements of music are used in music examples from various cultures of the world.
- C. Identify various uses of music in daily experiences and describe the characteristics that make a particular type of music suitable for each use.
- D. Identify and describe the roles of musicians in various settings and world cultures.
- E. Demonstrate audience behavior appropriate for the context and **style** of music being performed.

## Grades 6–8

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy **unison** songs and two- and three-part songs, including some by memory.
- C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play an instrument, both alone and in ensembles, using proper techniques and posture.
- B. Play a repertoire of moderately easy instrumental literature on at least one instrument with expression and technical accuracy.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.
- D. Use **notation** and ear instincts to play simple **melodies** and accompaniments on classroom instruments.
- E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.
- F. Play classroom instruments accurately and independently in small and large ensembles and alone.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** simple **harmonic** accompaniments.
- B. **Improvise** simple **rhythmic** variations and **melodic embellishments** on **melodies** in pentatonic and major keys.
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment.
- D. **Improvise melodies** using accurate and consistent **style, meter, and tonality**.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose short pieces within specified guidelines, using basic music elements to achieve expressive qualities.
- B. Arrange short pieces using a variety of voices and instruments.
- C. Compose and arrange simple pieces using traditional, nontraditional, and electronic sound sources.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read and write **rhythmic notation** in simple and compound **meters**.
- B. Sight-read simple **melodies** in both the treble and the bass clef.
- C. Identify and define standard **notation** symbols for **pitch, rhythm, dynamics, tempo**, articulation, and expression and interpret them correctly when performing.
- D. Record the musical ideas of others through the use of standard **notation**.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Use appropriate terminology to describe music.
- B. Analyze the use of basic music elements when listening to examples representing diverse **genres** and cultures.
- C. Demonstrate a knowledge of the basic principles of **meter, tonality, intervals, chords**, and **harmonic** progressions when analyzing written and/or **aural** examples of music.
- D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.
- E. Explain emotional responses to various musical effects.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening and composing, their own performances, and the performances of others.
- B. Apply specific and appropriate criteria for evaluating and improving performances, compositions, arrangements, and **improvisations**.
- C. Develop criteria to judge the quality of their own performances and those of others.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “**texture**,” “color,” “**form**”).
- B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.
- C. Explain how the principles and subject matter of disciplines outside the arts interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify and define by **genre** and **style** exemplary characteristics of musical works from diverse cultures, naming the title, composer, and historical period.
- C. Compare and contrast the functions of music and musical settings in various cultures of the world.
- D. Compare and contrast the roles of musicians in various cultures of the world.
- E. Develop criteria to determine appropriate audience behavior for the context and **style** of music being performed.



## Grades 9–12

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing expressively, with technical and stylistic accuracy, a varied repertoire of music with expanded range and interpretive requirements.
- B. Sing two- and three-part songs, accompanied or unaccompanied, demonstrating well-developed ensemble skills including balance, **intonation**, **rhythmic** accuracy, phrasing, and interpretation.
- C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a varied repertoire on a classroom instrument while demonstrating musical expression and technical and stylistic accuracy.
- B. Play instruments accurately and independently in small and large ensembles, demonstrating the skills of balance, **intonation**, **rhythmic** unity, and independence.
- C. Play an accompaniment on an instrument while singing the melody.
- D. Use **notation** and ear instincts to play **melodies** and accompaniments on a variety of classroom instruments.
- E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** stylistically appropriate harmonizing parts.
- B. **Improvise rhythmic** and **melodic** variations on given **melodies** in pentatonic, major, and minor keys.
- C. **Improvise melodies** over given **chord** progressions in a consistent **style**, **meter**, and **tonality**.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose music in several distinct **styles**, demonstrating creativity in using the elements of music for expressive effect.
- B. Arrange short pieces that use voices or instruments other than those for which the particular piece was originally written but that preserve or enhance the expressive effect of that piece.
- C. Arrange simple pieces for acoustic and electronic instruments.
- D. Compose and arrange using computer and electronic technology.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Use standard and nontraditional symbols to notate musical ideas.
- B. Read and notate **chord** symbols for classroom instruments.
- C. Read an instrumental or vocal score of up to four staves.
- D. Record the musical ideas of others through the use of standard **notation**.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Describe the uses of music elements and expressive devices in analyzing **aural** examples of a varied repertoire of music from diverse **genres** and cultures.
- B. Demonstrate a knowledge of the technical vocabulary of music.
- C. Identify and explain compositional techniques that are used to provide unity, variety, and tension and release in a musical work.
- D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.
- E. Explain emotional responses to various musical effects.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Apply and refine specific criteria for making informed critical evaluations of the quality and effectiveness of performances and apply the criteria when participating in music.
- B. Evaluate a performance, composition, arrangement, or **improvisation** by comparing it to similar or exemplary models.
- C. Develop criteria to judge the quality of their own performances and those of others.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.
- B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Identify sources of American music **genres**, trace the evolution of those **genres**, and name well-known musicians associated with them.
- C. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- D. Compare and contrast the roles of musicians in various cultures of the world.
- E. Refine criteria to determine appropriate audience behavior for the context and **style** of music being performed.

## Grades 9–12 Advanced

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing expressively, with technical and stylistic accuracy, a varied repertoire including unusual **meters**, complex **rhythms**, key changes, **accidentals**, and subtle **dynamics**.
- B. Sing large ensemble music written in four or more parts and small ensemble music with one student on a part.
- C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a varied repertoire including unusual **meters**, complex **rhythms**, key changes, **accidentals**, and subtle **dynamics**.
- B. Play instruments accurately and independently in small and large ensembles, demonstrating the skills of balance, **intonation**, **rhythmic** unity, and independence.
- C. Play an accompaniment on an instrument while singing the melody.
- D. Use **notation** and ear instincts to play **melodies** and accompaniments on a variety of classroom instruments.
- E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.
- F. Play classroom instruments accurately and independently in small and large ensembles and alone.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** stylistically appropriate harmonizing parts in a variety of **styles**.
- B. **Improvise rhythmic** and **melodic** variations on given **melodies** in pentatonic, major, and minor keys.
- C. **Improvise melodies** over given chord progressions in a consistent **style**, **meter**, and **tonality**.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose music that demonstrates both imagination and technical skill in the application of the principles of composition.
- B. Arrange short pieces that use voices or instruments other than those for which the particular piece was originally written but that preserve or enhance the expressive effect of that piece.
- C. Arrange simple pieces for acoustic and electronic instruments.
- D. Compose and arrange using computer and electronic technology.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Describe how the elements of music enable musicians to read a full vocal or instrumental score containing transpositions and changing clefs.
- B. Interpret nonstandard **notation** symbols used by some twentieth-century composers.
- C. Read an instrumental or vocal score of up to four staves.
- D. Record the musical ideas of others through the use of standard **notation**.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Explain why certain musical events in an **aural** selection are significant to perceiving and remembering them.
- B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions of the same **genre** and **style**.
- C. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.
- D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.
- E. Explain emotional responses to various musical effects.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means used to evoke feeling and emotions.
- B. Evaluate a performance, composition, arrangement, or **improvisation** by comparing it to similar or exemplary models.
- C. Develop criteria to judge the quality of their own performances and those of others.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.
- B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
- B. Identify and describe music **genres** or **styles** that show the influence of two or more cultural traditions, identify the source of each influence, and trace the historical condition that produced the synthesis of influence.
- C. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- D. Compare and contrast the roles of musicians in various cultures of the world.
- E. Refine criteria to determine appropriate audience behavior for the context and **style** of music being performed.

## General Music Standards across All Grade Levels

### I. SINGING. Singing, alone and with others, a varied repertoire of music .

#### Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Sing songs in a developmentally appropriate range (using head tones), match pitch, echo short melodic patterns, and maintain a steady tempo.		A. Sing independently, on pitch and in rhythm, using appropriate timbre, diction, and posture while maintaining a steady tempo.	A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.	A. Sing expressively, with technical and stylistic accuracy, a varied repertoire of music with expanded range and interpretive requirements.	A. Sing expressively, with technical and stylistic accuracy, a large and varied repertoire including unusual meters, complex rhythms, key changes, accidentals, and subtle dynamics.
B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, tempo, dynamics, and melodic direction.		B. Sing expressively, alone or in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.	B. Sing with expression and technical accuracy unison songs and two- and three-part songs, including some by memory.	B. Sing two- and three-part songs, accompanied or unaccompanied, demonstrating well-developed ensemble skills including balance, intonation, rhythmic accuracy, phrasing, and interpretation.	B. Sing large ensemble music written in four or more parts and small ensemble music with one student on a part.
C. Sing from memory age-appropriate songs representing varied styles of music.		C. Sing, alone and with others, a varied repertoire of music including partner songs, descants, ostinati, and rounds.	C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.		

**II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Play a variety of pitched and unpitched instruments and use other sound sources, including body percussion.		A. Play pitched and unpitched instruments in rhythm with appropriate posture, dynamics, and timbre while maintaining a steady tempo.	A. Play an instrument, both alone and in ensembles, using proper techniques and posture.	A. Play a varied repertoire on a classroom instrument while demonstrating musical expression and technical and stylistic accuracy.	A. Play a varied repertoire including unusual meters, complex rhythms, key changes, accidentals, and subtle dynamics.
B. Play simple melodies and accompaniments on pitched and unpitched instruments, demonstrating awareness of beat, tempo, dynamics, and melodic direction.		B. Play easy rhythmic, melodic, and chordal patterns accurately and independently on classroom instruments.	B. Play a repertoire of moderately easy instrumental literature on at least one instrument with expression and technical accuracy.	B. Play instruments accurately and independently in small and large ensembles, demonstrating the skills of balance, intonation, rhythmic unity, and independence.	
C. Play appropriate pitched or unpitched instruments to accompany songs and games from diverse cultures.		C. Play expressively a varied repertoire of music representing diverse genres, cultures, and historical periods.	C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.	C. Play an accompaniment on an instrument while singing the melody.	
D. Echo short rhythmic and melodic patterns.		D. Echo and create rhythmic and melodic patterns.	D. Use notation and ear instincts to play simple melodies and accompaniments on classroom instruments.	D. Use notation and ear instincts to play melodies and accompaniments on a variety of classroom instruments.	
		E. Blend instrumental parts, match dynamic levels, and respond to the cues of a conductor when playing in groups.	E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.		



**II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
		F. Play independent instrumental parts while others sing or play contrasting parts.	F. Play classroom instruments accurately and independently in small and large ensembles and alone.		

**III. IMPROVISING.** Improvising melodies, variations, and accompaniments.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Improvise songs and rhythm chants with words to accompany play activities accompany play activities.		A. Improvise, in the same style, responses (answers) to given rhythmic and melodic patterns (questions).	A. Improvise simple harmonic accompaniments.	A. Improvise stylistically appropriate harmonizing parts.	A. Improvise stylistically appropriate harmonizing parts in a variety of styles.
B. Improvise instrumental accompaniments to songs, recorded selections, stories, and poems.		B. Improvise simple rhythmic and melodic ostinato patterns and accompaniments.	B. Improvise simple rhythmic variations and melodic embellishments on melodies in pentatonic and major keys.	B. Improvise rhythmic and melodic variations on given melodies in pentatonic, major, and minor keys.	
C. Improvise simple rhythmic accompaniments using body percussion and classroom instruments.		C. Improvise simple rhythmic variations and melodic embellishments.	C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment.	C. Improvise melodies over given chord progressions in a consistent style, meter, and tonality.	
		D. Improvise short songs and instrumental pieces using traditional and nontraditional sound sources.	D. Improvise melodies using accurate and consistent style, meter, and tonality.		

**IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

Students will

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Compose using icons or invented symbols to represent music beats.		A. Compose and arrange music using standard and nonstandard notation.	A. Compose short pieces within specified guidelines, using basic music elements to achieve expressive qualities.	A. Compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.	A. Compose music that demonstrates both imagination and technical skill in the application of the principles of composition.
B. Compose using icons or invented symbols to represent musical sounds and ideas.	B. Compose using icons, invented symbols, original graphics, and standard notation to represent musical sounds and ideas.	B. Compose and arrange music to accompany readings and dramatizations.	B. Arrange short pieces using a variety of voices and instruments.	B. Arrange short pieces that use voices or instruments other than those for which the particular piece was originally written but that preserve or enhance the expressive effect of that piece.	
		C. Compose and arrange short songs and instrumental pieces within specified guidelines, using basic music elements.	C. Compose and arrange simple pieces using traditional, nontraditional, and electronic sound sources.	C. Arrange simple pieces for acoustic and electronic instruments.	
		D. Compose and arrange short songs and instrumental pieces using a variety of sound sources.		D. Compose and arrange using computer and electronic technology.	

**V. READING AND NOTATING.** Reading and notating music.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Begin to read, write, and perform rhythmic notation using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.	A. Read, write, and perform rhythmic notation using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.	A. Read and write rhythmic notation incorporating syncopation as well as whole, half, quarter, eighth, and sixteenth notes and corresponding rests.	A. Read and write rhythmic notation in simple and compound meters.	A. Use standard and nontraditional symbols to notate musical ideas.	A. Describe how the elements of music enable musicians to read a full vocal or instrumental score containing transpositions and changing clefs.
B. Begin to read and write melodic notation in pentatonic mode, using traditional, nontraditional, and invented symbols to represent pitch.	B. Read and write melodic notation in pentatonic mode, using traditional, nontraditional, and invented symbols to represent pitch.	B. Read and write short melodic notation in pentatonic, major, and minor tonalities.	B. Sight-read simple melodies in both the treble and the bass clef.	B. Read and notate chord symbols for classroom instruments.	B. Interpret nonstandard notation symbols used by some twentieth-century composers.
	C. Identify basic music symbols including staff lines and spaces, the treble clef sign, measures, bar lines, the double bar line, repeat signs, and meter signatures.	C. Identify symbols and terminology for dynamics, tempo, and articulation and interpret them correctly when performing.	C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression and interpret them correctly when performing.	C. Read an instrumental or vocal score of up to four staves.	
		D. Write notation using standard symbols for meter, rhythm, pitch, and dynamics.	D. Record the musical ideas of others through the use of standard notation.		

**VI. ANALYZING.** Listening to, analyzing, and describing music.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Identify examples of simple music forms.	A. Identify examples of music forms, including echo, motive, phrase, call and response, verse/refrain, AB, and ABA.	A. Identify examples of music forms including motive to phrase, 4-bar phrase, canon, rondo, AABA, 12-bar blues, and theme and variation.	A. Use appropriate terminology to describe music.	A. Describe the uses of music elements and expressive devices in analyzing aural examples of a varied repertoire of music from diverse genres and cultures.	A. Explain why certain musical events in an aural selection are significant to perceiving and remembering them.
B. Use personal vocabulary to describe music from diverse cultures.		B. Demonstrate perceptual skills by moving, answering questions, and describing selections representing diverse musical styles.	B. Analyze the use of basic music elements when listening to examples representing diverse genres and cultures.	B. Demonstrate a knowledge of the technical vocabulary of music.	B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions of the same genre and style.
C. Identify and describe basic elements in music, including pitch, tempo, and dynamics.		C. Use appropriate terminology to explain pitch, notation, meter, chords, voices, instruments, and performances.	C. Demonstrate a knowledge of the basic principles of meter, tonality, intervals, chords, and harmonic progressions when analyzing written and/or aural examples of music.	C. Identify and explain compositional techniques that are used to provide unity, variety, and tension and release in a musical work.	C. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.
D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.		D. Explain music using the appropriate terminology for pitch, notation, meter, chords, voices, instruments, and performances.	D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.		
E. Show body movement in response to pitch, dynamics, tempo, and style of music.		E. Identify by sight and sound a variety of instruments including orchestral, band, multicultural, and digital.	E. Explain emotional responses to various musical effects.		

**VI. ANALYZING.** Listening to, analyzing, and describing music.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
		F. Demonstrate movement and emotional response to prominent music characteristics while listening.			
		G. Identify music in pentatonic, major, and minor tonalities.			

**VII. EVALUATING.** Evaluating music and music performances.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Identify specific elements of musical works that evoke emotion and response.	A. Describe specific elements of musical works that evoke emotion and response.	A. Devise criteria for evaluating performances and compositions based upon musical concepts, ideas, and values.	A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening and composing, their own performances, and the performances of others.	A. Apply and refine specific criteria for making informed critical evaluations of the quality and effectiveness of performances and apply the criteria when participating in music.	A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means used to evoke feeling and emotions.
B. Identify their personal preferences for specific musical works and performances.	B. Describe their personal preferences for specific musical works and performances.	B. Use appropriate music terminology to explain their personal preferences for specific musical works and styles.	B. Apply specific and appropriate criteria for evaluating and improving performances, compositions, arrangements, and improvisations.	B. Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.	

**7II. EVALUATING.** Evaluating music and music performances.**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
	C. Describe their own performances and those of others and offer constructive suggestions for improvement.	C. Apply music concepts when judging the quality of their own performances and those of others and when offering constructive suggestions for improvement.	C. Develop criteria to judge the quality of their own performances and those of others.		

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.**Students will**

<b>PreK K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Relate uses of music to daily experiences, celebrations, and special events.	A. Identify music as a part of life and relate its uses to daily experiences, celebrations, and special events.	A. Explain the role of music in life experiences, celebrations, community functions, and special events.	A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form”).	A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.	A. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.
	B. Integrate music into creative writing, storytelling, poetry, dance, theatre, visual arts, and other disciplines.	B. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form”).	B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.	B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.	B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
		C. Explain how the principles and subject matter of disciplines outside the arts interrelate with those of music.	C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.		

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

<b>PreK K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Sing and play simple songs and music games from diverse cultures.		A. Listen to examples of music from various historical periods and world cultures and identify the pieces by genre or style.	A. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.		A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
B. Use personal vocabulary to describe voices, instruments, music notation, and varied genres and styles from diverse cultures.		B. Describe how elements of music are used in music examples from various cultures of the world.	B. Classify and define by genre and style exemplary characteristics of musical works from diverse cultures, naming the title, composer, and historical period.	B. Identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them.	B. Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the source of each influence, and trace the historical condition that produced the synthesis of influence.
		C. Identify various uses of music in daily experiences and describe the characteristics that make a particular type of music suitable for each use.	C. Compare and contrast the functions of music and musical settings in various cultures of the world.	C. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.	
		D. Identify and describe the roles of musicians in various settings and world cultures.	D. Compare and contrast the roles of musicians in various cultures of the world.		

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.**Students will**

<b>PreK K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
		E. Demonstrate audience behavior appropriate for the context and style of music being performed.	E. Develop criteria to determine appropriate audience behavior for the context and style of music being performed.	E. Refine criteria to determine appropriate audience behavior for the context and style of music being performed.	



# Choral Music Standards for the Individual Grade Levels

## Grades 3–5/6–8 Beginning

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing independently, on **pitch** and in **rhythm**, using appropriate **timbre**, diction, and posture while maintaining a steady **tempo**.
- B. Sing expressively—with appropriate **dynamics**, phrasing, and interpretation—a repertoire of vocal literature with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. Sing from memory a varied repertoire of songs representing **genres** and **styles** from diverse cultures.
- D. Sing **ostinati**, **partner songs**, rounds, and two- and three-part music.
- E. Sing in groups, blending vocal **timbres**, matching **dynamic** levels, and responding to the cues of the conductor.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- E. Play rhythmic, melodic, and **chordal** patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo simple **rhythmic** and **melodic** patterns.
- B. **Improvise** simple **rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. **Improvise** simple **rhythmic** variations and simple **melodic embellishments** on familiar **melodies**.
- D. **Improvise** short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Create compositions in large group settings.
- B. Compose short pieces within specific guidelines.
- C. Arrange simple pieces for voices and/or classroom instruments.
- D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 **meter** signatures.
- B. Read simple **pitch notation** in the appropriate clef using a system (syllables, numbers, or letter names).
- C. Identify symbols and traditional terms referring to **dynamics**, **tempo**, and articulation and interpret them correctly when performing.
- D. Use standard symbols to notate **meter**, **rhythm**, **pitch**, and **dynamics** in simple patterns presented by the teacher.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify simple musical forms including verse/refrain, **canon**, **AB**, and **ABA**.
- B. Demonstrate perceptual skills by moving as well as describing and answering questions about **aural** examples of music in various **styles** representing diverse cultures.
- D. Use appropriate terminology when explaining music **notation**, music instruments and voices, and music performances.
- E. Identify the sounds of a variety of instruments as well as children's voices and adult male and female voices.
- F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Devise criteria for evaluating performances and compositions.
- B. Use appropriate music terminology to explain their personal preferences for specific music works and **styles**.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "**texture**," "color," "**form**").
- B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.
- C. Explain how the principles and subject matter of other disciplines interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Perform a varied repertoire of music from other cultures.
- B. Perform music from various historical periods.
- C. Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- D. Identify and describe roles of musicians in various music settings and cultures.
- E. Demonstrate audience behavior appropriate for the context and **style** of music being performed.

## Grades 6–8/9–12 Intermediate

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control throughout their singing ranges, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2 on scale of 1 to 6, including some songs performed from memory.
- C. Sing music representing diverse **genres** and cultures with expression appropriate for the work they are performing.
- D. Sing music written in two, three, and four parts.
- E. Sing in groups, blending vocal **timbres**, matching **dynamic** levels, and responding to the cues of the conductor.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a classroom instrument accurately and independently in small and large ensembles and alone.<sup>†</sup>
- B. Play **rhythmic**, **melodic**, and **chordal** patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.<sup>†</sup>
- D. Play simple **melodies** and accompaniments on an instrument.<sup>†</sup>

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo simple **rhythmic** and **melodic** patterns.
- B. **Improvise rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. **Improvise** simple **rhythmic** variations and simple **melodic embellishments** on familiar **melodies**.
- D. **Improvise** short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Create compositions in large group settings.
- B. Compose short pieces within specific guidelines.
- C. Arrange simple pieces for voices and/or classroom instruments.
- D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve **meter** signatures.
- B. Sight-read simple **melodies** in the appropriate clef with a level of difficulty of 2 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression.
- D. Use standard symbols to notate **meter**, **rhythm**, **pitch**, and **dynamics** in simple patterns presented by the teacher.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify simple musical forms including verse/refrain, **canon**, **AB**, and **ABA**.
- B. Use appropriate terminology to describe specific music events in a given **aural** example.
- C. Analyze the uses of the elements of music in examples representing diverse **genres** and cultures.
- D. Analyze music by identifying basic principles of **meter**, **rhythm**, **tonality**, **intervals**, and **chords**.
- E. Identify the sounds of a variety of instruments as well as children's voices and adult male and female voices.
- F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening, composing, and performing.
- B. Evaluate the quality and effectiveness of their own performances and those of others.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "**texture**," "color," "**form**").
- B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.
- C. Explain how the principles and subject matter of other disciplines interrelate with those of music.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify by **genre** and **style** (and, if applicable, by historical period, composer, and title) a varied body of high-quality musical works and explain the characteristics that cause each work to be exemplary.
- C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.
- D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- E. Demonstrate audience behavior appropriate for the context and **style** of music being performed.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

## Grades 9–12 Proficient

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with fluency, variety of expression, and increased vocal control, alone and in small and large ensembles.
- B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4 on a scale of 1 to 6, including some songs performed from memory.
- C. Sing, with increased fluency and expression, music in a variety of languages representing a diversity of cultures.
- D. Sing music written in four parts, with or without accompaniment.
- E. Demonstrate ensemble skills in rehearsal and performance.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a classroom instrument accurately and independently in small and large ensembles and alone.<sup>†</sup>
- B. Play **rhythmic**, **melodic**, and **chordal** patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.<sup>†</sup>
- D. Play simple **melodies** and accompaniments on an instrument.<sup>†</sup>

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo more difficult **rhythmic** and **melodic** patterns including **syncopation**, triplets, and dotted **rhythms**.<sup>†</sup>
- B. **Improvise** more difficult **rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.<sup>†</sup>
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment.<sup>†</sup>
- D. **Improvise** extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compare and contrast compositional devices using a variety of pieces in a large group setting.
- B. Compose extended pieces within specific guidelines.
- C. Arrange extended pieces for voices and/or classroom instruments.
- D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read and interpret a vocal score of up to four parts by describing how the elements of music are used in it.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch, rhythm, dynamics, tempo, articulation, and expression.**
- D. Use standard **notation** to record musical ideas.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify musical forms including **AABA, rondo, and theme and variation.**
- B. Use appropriate terminology to describe specific music events in a given **aural** example.
- C. Analyze **aural** examples of music representing diverse **genres** and cultures by describing the elements of music and the expressive devices used in it.
- D. Use the correct technical vocabulary when analyzing and describing musical works.
- E. Recognize and describe timbre in various **styles and genres.**
- F. Use purposeful movement to respond to a variety of music **styles and genres.**
- G. Identify and explain compositional devices and techniques used to provide unity, variety, and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.
- H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods.
- B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.



**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.
- C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.
- D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- E. Compare and contrast audience behavior appropriate for various musical practices.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

## Grades 9–12 Advanced

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with fluency, variety of expression, and increased vocal control, alone and in small and large ensembles.
- B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5 on a scale of 1 to 6.
- F. Sing, with increased fluency and expression, music in a variety of languages representing a diversity of cultures.
- C. Sing music written in more than four parts, with or without accompaniment.
- D. Sing in small ensembles with one student to a part.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a classroom instrument accurately and independently in small and large ensembles and alone.<sup>†</sup>
- B. Play **rhythmic**, **melodic**, and **chordal** patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.<sup>†</sup>
- D. Play simple **melodies** and accompaniments on an instrument.<sup>†</sup>

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo more difficult **rhythmic** and **melodic** patterns, including **syncopation**, triplets, and dotted **rhythms**.<sup>†</sup>
- B. **Improvise rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.<sup>†</sup>
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment.<sup>†</sup>
- D. **Improvise** extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.<sup>†</sup>

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compare and contrast compositional devices using a variety of pieces in a large group setting.
- B. Compose extended pieces within specific guidelines.
- C. Arrange extended pieces for voices and/or classroom instruments.
- D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read and interpret a full vocal score by describing how the elements of music are used and explaining all key changes, **meters**, and clefs.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.
- C. Interpret nonstandard **notation** symbols used by twentieth-century composers.
- D. Use standard **notation** to record musical ideas.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify musical forms including **AABA**, **rondo**, and **theme and variation**.
- B. Describe in detail significant events occurring in a given musical example.
- C. Analyze **aural** examples of music representing diverse **genres** and cultures by describing the elements of music and the expressive devices used in it.
- D. Use the correct technical vocabulary when analyzing and describing musical works.
- E. Recognize and describe **timbre** in various **styles** and **genres**.
- F. Use purposeful movement to respond to a variety of music **styles** and **genres**.
- G. Compare ways in which musical materials are used in various works of the same **style** and **genre**.
- H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods
- B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
- C. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Identify and explain the stylistic features of a given musical work that serves to define its aesthetic tradition and its historical or cultural context.
- B. Identify and describe music **genres** or **styles** that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.
- C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.
- D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- E. Compare and contrast audience behavior appropriate for various musical practices.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

## Choral Music Standards across All Grade Levels

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

**Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Sing independently, on pitch and in rhythm, using appropriate timbre, diction, and posture while maintaining a steady tempo.	A. Sing with stylistic accuracy and good breath control throughout their singing ranges, alone or in small and large ensembles.	A. Sing with fluency, varied expression, and increased vocal control, alone and in small and large ensembles.	
B. Sing expressively—with appropriate dynamics, phrasing, and interpretation—a repertoire of vocal literature with a level of difficulty of 1 to 2 on a scale of 1 to 6.	B. Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2 on a scale of 1 to 6, including some songs performed from memory.	B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4 on a scale of 1 to 6, including some songs performed from memory.	B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5 on a scale of 1 to 6.
C. Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.	C. Sing music representing diverse genres and cultures with expression appropriate for the work they are performing.	C. Sing, with increased fluency and expression, music in a variety of languages representing a diversity of cultures.	
D. Sing ostinati, partner songs, rounds, and two- and three-part music.	D. Sing music written in two, three, and four parts.	D. Sing music written in four parts, with or without accompaniment.	D. Sing music written in more than four parts, with or without accompaniment.
E. Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor.		E. Demonstrate ensemble skills in rehearsal and performance.	E. Sing in small ensembles with one student to a part.

**II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

**Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
	A. Play a classroom instrument accurately and independently in small and large ensembles and alone. <sup>†</sup>		
B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.	B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.		
	C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing. <sup>†</sup>		
	D. Play simple melodies and accompaniments on an instrument. <sup>†</sup>		

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**III. IMPROVISING.** Improvising melodies, variations, and accompaniments.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Echo simple rhythmic and melodic patterns.		A. Echo more difficult rhythmic and melodic patterns including syncopation, triplets, and dotted rhythms.	
B. Improvise rhythmic and melodic ostinato accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.		B. Improvise rhythmic and melodic ostinato accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6. <sup>†</sup>	
C. Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.		C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment. <sup>†</sup>	
D. Improvise short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.		D. Improvise extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means. <sup>†</sup>	

**IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Create compositions in large group settings.		A. Compare and contrast compositional devices using a variety of pieces in a large group setting.	
B. Compose short pieces within specific guidelines.		B. Compose extended pieces within specific guidelines.	
C. Arrange simple pieces for voices and/or classroom instruments.		C. Arrange extended pieces for voices and/or classroom instruments.	
D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.		D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.	

**V. READING AND NOTATING.** Reading and notating music.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Read whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter signatures.	A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.	A. Read and interpret a vocal score of up to four parts by describing how the elements of music are used in it.	A. Read and interpret a full vocal score by describing how the elements of music are used and explaining all key changes, meters, and clefs.
B. Read simple pitch notation in the appropriate clef using a system (syllables, numbers, or letter names).	B. Sight-read simple melodies in the appropriate clef with a level of difficulty of 2 on a scale of 1 to 6.	B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.	B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.
C. Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.	C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.		C. Interpret nonstandard notation symbols used by twentieth-century composers.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**V. READING AND NOTATING.** Reading and notating music.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
D. Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.		D. Use standard notation to record musical ideas.	

**VI. ANALYZING.** Listening to, analyzing, and describing music.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Identify simple musical forms including verse/refrain, canon, AB, and ABA.		A. Identify musical forms including AABA, rondo, and theme and variation.	
B. Demonstrate perceptual skills by moving as well as describing and answering questions about aural examples of music in various styles representing diverse cultures.	B. Use appropriate terminology to describe specific music events in a given aural example.		B. Describe in detail significant events occurring in a given musical example.
	C. Analyze the uses of the elements of music in examples representing diverse genres and cultures.	C. Analyze aural examples of music representing diverse genres and cultures by describing the elements of music and the expressive devices used in it.	
D. Use appropriate terminology when explaining music notation, music instruments and voices, and music performances.	D. Analyze music by identifying basic principles of meter, rhythm, tonality, intervals, and chords.	D. Use the correct technical vocabulary when analyzing and describing musical works.	
E. Identify the sounds of a variety of instruments as well as children's voices and adult male and female voices.		E. Recognize and describe timbre in various styles and genres.	
F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.		F. Use purposeful movement to respond to a variety of music styles and genres.	
		G. Identify and explain compositional devices and techniques used to provide unity, variety, and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.	G. Compare ways in which musical materials are used in various works of the same style and genre.
		H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.	

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**VII. EVALUATING.** Evaluating music and music performances.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Devise criteria for evaluating performances and compositions.	A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to personal listening, composing, and performing.	A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances.	A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
B. Use appropriate music terminology to explain their personal preferences for specific music works and styles.	B. Evaluate the quality and effectiveness of their own performances and the those of others.	B. Evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.	

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form”).	A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form”).	A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods.	
B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.		B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.	B. Compare the ways in which the characteristic media of two or more disciplines areas can be used to transform similar events, scenes, emotions, or ideas into works of art.
C. Explain how the principles and subject matter of other disciplines interrelate with those of music.		C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.	C. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.



**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Perform a varied repertoire of music from other cultures.	A. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.		A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
B. Perform music from various historical periods.	B. Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of high quality musical works and explain the characteristics that cause each work to be exemplary.	B. Classify music by culture and historical period on the basis of characteristic styles or genres and justify these classifications.	B. Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.
C. Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.	C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.		
D. Identify and describe roles of musicians in various music settings and cultures.	D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.		
E. Demonstrate audience behavior appropriate for the context and style of music being performed.		E. Compare and contrast audience behavior appropriate for various musical practices.	

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

# Instrumental Music Standards for the Individual Grade Levels

## Grades 3–5/6–8, Beginning

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing on **pitch** using neutral syllables, note names, or **solfège** while maintaining a steady **tempo** and **meter**.
- B. Sing expressively with appropriate **dynamics**, phrasing, and interpretation.
- C. Sing in groups and respond to a conductor.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform on **pitch** and in **rhythm** with appropriate **dynamics** and good tone quality while maintaining a steady **tempo** and **meter**.
- B. Perform in groups, blending instrumental **timbres** and responding to a conductor, a repertoire of instrumental literature with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. Perform expressively a varied repertoire of music representing diverse **genres** and **styles**.
- D. Perform independent instrumental parts while others play contrasting parts.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo simple **rhythmic** and **melodic** patterns.
- B. **Improvise** simple **rhythmic** and **melodic phrases**.
- C. Play and embellish simple **melodies** by ear.

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose short pieces in large group settings.
- B. Arrange simple **melodies** for their own instrument.

### V. READING AND NOTATING. Reading and notating music.

Students will

- A. Read whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 **meter** signatures.
- B. Use a system (i.e., syllables, numbers, or note names) to read simple **pitch notation** in the clef appropriate for their instrument.
- C. Identify symbols and traditional terms referring to **dynamics**, **tempo**, and articulation.
- D. Use standard symbols to notate **meter**, **rhythm**, **pitch**, and **dynamics** in simple patterns presented by the teacher.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify simple music forms that are presented **aurally**.
- C. Use appropriate terminology in explaining music, music **notation**, music instruments, and music performances.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating music performances.
- B. Use appropriate music terminology to explain their personal preferences for specific music works and **styles**.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “**texture**,” “**color**,” “**form**,” “movement”).
- B. Identify ways in which the principles and subject matter of other disciplines interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Perform a repertoire of music from various cultures.
- B. Perform music from various historical periods.

## Grades 6–8/9–12 Intermediate

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy.
- C. Sing music written in two and three parts.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform on at least one instrument accurately and independently, alone and in ensembles, with good posture and playing position and with good breath support or good bow or stick control.
- B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 2 to 3 on a scale of 1 to 6.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.
- D. Play by ear simple **melodies** on a variety of classroom instruments.
- E. Perform **major** and/or **minor scales** as outlined in the *South Carolina Music Educators Association Handbook*.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** simple **harmonic** accompaniments.<sup>†</sup>
- B. **Improvise melodic embellishments** and simple **rhythmic** and **melodic** variations on given **melodies** in major keys.
- E. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment, each in a consistent **style**, **meter**, and **tonality**.<sup>†</sup>

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose short pieces within specific guidelines.
- B. Arrange simple pieces for instruments other than those for which the pieces were written.
- C. Use a variety of traditional and nontraditional sound sources, including electronic media, when composing and arranging.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve **meter** signatures.
- B. Sight-read simple music with a level of difficulty of 2 on a scale of 1 to 6 in the clef appropriate for their instrument and begin the study of alternate clef systems.
- C. Identify and define standard **notation** symbols for **pitch, rhythm, dynamics, tempo, articulation, and expression.**
- D. Use standard **notation** to record musical ideas.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Use appropriate terminology to describe specific music events in a given **aural** example.
- B. Analyze the uses of the elements of music in examples representing diverse **genres** and cultures.
- C. Analyze music by identifying basic principles of **meter, rhythm, tonality, intervals, and chords.**

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in personal listening, composing, and performing.
- B. Evaluate the quality and effectiveness of **their own** performances and those of others by applying specific criteria appropriate for the **style** of the music and offer constructive suggestions for improvement.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “**texture**,” “**color**,” “**form**,” “movement”).
- B. Explain how the principles and subject matter of other disciplines interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify by **genre** and **style** (and, if applicable, by historical period, composer, and title) a varied body of high-quality musical works and explain the characteristics that cause each work to be exemplary.
- C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

## Grades 9–12 Proficient

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 to 4 on a scale of 1 to 6.
- C. Demonstrate well-developed ensemble skills.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 4 on a scale of 1 to 6.
- C. Perform solos and music for small ensembles with one student on a part.
- D. Play by ear simple **melodies** on a variety of classroom instruments.
- E. Perform **major** and/or **minor scales** as outlined in the *South Carolina Music Educators Association Handbook*.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** simple **harmonic** accompaniments.<sup>†</sup>
- B. **Improvise** **rhythmic** and **melodic** variations in a variety of keys.
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment, each in a consistent **style**, **meter**, and **tonality**.<sup>†</sup>

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose short musical examples in several distinct **styles**, demonstrating creativity in using the elements of music for expressive effect.
- B. Arrange short pieces that preserve or enhance the expressive effect of the particular piece but that use instruments other than those for which the piece was originally written.
- C. Compose and/or arrange music for various instruments, demonstrating a knowledge of the ranges and traditional usage of sound sources.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read standard **notation** in 5/8, 7/8, and 5/4 **meter**.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch, rhythm, dynamics, tempo, articulation, and expression**.
- D. Use standard **notation** to record musical ideas.

**VI. ANALYZING.** Listening to, analyzing, and describing music

Students will

- A. Use appropriate terminology to describe specific music events in a given **aural** example.
- B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions representing diverse **genres** and cultures.
- C. Use the correct technical vocabulary when analyzing and describing musical works.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of music performances.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.
- B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.
- C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

## Grades 9–12 Advanced

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 4 to 5 on a scale of 1 to 6.
- C. Sing in small ensembles with one student on the assigned instrumental part.

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty 5 on a scale of 1 to 6.
- C. Perform solos and music for small ensembles with one student on a part.
- D. Play by ear simple **melodies** on a variety of classroom instruments.
- E. Perform **major** and/or **minor scales** as outlined in the *South Carolina Music Educators Association Handbook*.

### III. IMPROVISING. Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** stylistically appropriate harmonizing parts in a variety of **styles**.<sup>†</sup>
- B. **Improvise melodies** in a variety of **styles** over given **chord** progressions, each in a consistent **style, meter, and tonality**.<sup>†</sup>
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment, each in a consistent **style, meter, and tonality**.<sup>†</sup>

### IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will

- A. Compose music, demonstrating imagination and technical skill in applying the principles of composition.
- B. Arrange short pieces that preserve or enhance the expressive effect of the particular piece but that use instruments other than those for which the piece was originally written.
- C. Compose and/or arrange music for various instruments, demonstrating a knowledge of the ranges and traditional usage of sound sources.

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.



**V. READING AND NOTATING.** Reading and notating music.

Students will

- A. Read nonstandard **notation** symbols used by twentieth-century composers.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch, rhythm, dynamics, tempo**, articulation, and expression.
- D. Use standard **notation** to record musical ideas.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Describe in detail significant events occurring in a given musical example.
- B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions of the same **genre** and **style**.
- C. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

**VII. EVALUATING.** Evaluating music and music performances.

Students will

- A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.
- B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
- C. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

Students will

- A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
- B. Identify and describe music **genres** or **styles** that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical condition that produced the synthesis of influence.
- C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

## Instrumental Music Standards across All Grade Levels

### I. SINGING. Singing, alone and with others, a varied repertoire of music.

#### Students will

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Sing on pitch using neutral syllables, note names, or solfège while maintaining a steady tempo and meter.	A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.		
B. Sing expressively with appropriate dynamics, phrasing, and interpretation.	B. Sing with expression and technical accuracy.	B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 to 4 on a scale of 1 to 6.	B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 4 to 5 on a scale of 1 to 6.
C. Sing in groups and respond to a conductor.	C. Sing music written in two and three parts.	C. Demonstrate well-developed ensemble skills.	C. Sing in small ensembles with one student on a part (assigned instrumental part).

### II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

#### Students will

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Perform on pitch and in rhythm with appropriate dynamics and good tone quality while maintaining a steady tempo and meter.	A. Perform on at least one instrument accurately and independently, alone and in ensembles, with good posture and playing position and with good breath support or good bow or stick control.	A. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.	
B. Perform in groups, blending instrumental timbres and responding to a conductor, a repertoire of instrumental literature with a level of difficulty of 1 to 2 on a scale of 1 to 6.	B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 2 to 3 on a scale of 1 to 6.	B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 4 on a scale of 1 to 6.	B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 5 on a scale of 1 to 6.
C. Perform expressively a varied repertoire of music representing diverse genres and styles.	C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.	C. Perform solos and music for small ensembles with one student on a part.	
	D. Play by ear simple melodies on a variety of classroom instruments.		
E. Perform independent instrumental parts while others play contrasting parts.	E. Perform major and/or minor scales as outlined in the <i>South Carolina Music Educators Association Handbook</i> .		

† Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

**III. IMPROVISING.** Improvising melodies, variations, and accompaniments.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Echo simple rhythmic and melodic patterns.	A. Improvise simple harmonic accompaniments. <sup>†</sup>		A. Improvise stylistically appropriate harmonizing parts in a variety of styles. <sup>†</sup>
B. Improvise simple rhythmic and melodic phrases.	B. Improvise melodic embellishments and simple rhythmic and melodic variations on given melodies in major keys.	B. Improvise rhythmic and melodic variations in a variety of keys.	B. Improvise melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality. <sup>†</sup>
C. Play and embellish simple melodies by ear.	C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment, each in a consistent style, meter, and tonality. <sup>†</sup>		

**IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Compose short pieces in large group settings.	A. Compose short pieces within specific guidelines.	A. Compose short musical examples in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.	A. Compose music, demonstrating imagination and technical skill in applying the principles of composition.
B. Arrange simple melodies for their own instrument.	B. Arrange simple pieces for instruments other than those for which the pieces were written.	B. Arrange short pieces that preserve or enhance the expressive effect of the particular piece but that use instruments other than those for which the piece was originally written.	
	C. Use a variety of traditional and nontraditional sound sources, including electronic media, when composing and arranging.	C. Compose and/or arrange music for various instruments, demonstrating a knowledge of the ranges and traditional usage of sound sources.	

**V. READING AND NOTATING.** Reading and notating music.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Read whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter signatures.	A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.	A. Read standard notation in 5/8, 7/8, and 5/4 meter.	A. Read nonstandard notation symbols used by twentieth-century composers.

**V. READING AND NOTATING.** Reading and notating music.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
B. Use a system (i.e., syllables, numbers, or note names) to read simple pitch notation in the clef appropriate for their instrument.	B. Sight-read simple music with a level of difficulty of 2 on a scale of 1 to 6 in the clef appropriate for their instrument and begin the study of alternate clef systems.	B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.	B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.
C. Identify symbols and traditional terms referring to dynamics, tempo, and articulation.	C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.		
D. Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.	D. Use standard notation to record musical ideas.		

**VI. ANALYZING.** Listening to, analyzing, and describing music.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Identify simple music forms that are presented aurally.	A. Use appropriate terminology to describe specific music events in a given aural example.		A. Describe in detail significant events occurring in a given musical example.
	B. Analyze the uses of the elements of music in examples representing diverse genres and cultures.	B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions representing diverse genres and cultures.	B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions of the same genre and style.
C. Use appropriate terminology in explaining music, music notation, music instruments, and music performances.	C. Analyze music by identifying basic principles of meter, rhythm, tonality, intervals, and chords.	C. Use the correct technical vocabulary when analyzing and describing musical works.	C. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

**VII. EVALUATING.** Evaluating music and music performances.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Develop criteria for evaluating music performances.	A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to personal listening, composing, and performing.	A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of music performances.	A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
B. Use appropriate music terminology to explain their personal preferences for specific music works and styles.	B. Evaluate the quality and effectiveness of their own performances and those of others by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.	B. Evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.	

**VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form,” “movement”).	A. Explain similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form,” “movement”).	A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.	A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.
B. Identify ways in which the principles and subject matter of other disciplines interrelate with those of music.	B. Explain how the principles and subject matter of other disciplines interrelate with those of music.	B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.	B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
		C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.	C. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.

**IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.**Students will**

<b>3–5/6–8 Beginning</b>	<b>6–8/9–12 Intermediate</b>	<b>9–12 Proficient</b>	<b>9–12 Advanced</b>
A. Perform a repertoire of music from various cultures.	A. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.		A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
B. Perform music from various historical periods.	B. Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of high quality musical works and explain the characteristics that cause each work to be exemplary.	B. Classify music by culture and historical period on the basis of characteristic styles or genres and justify these classifications.	B. Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical condition that produced the synthesis of influence.
	C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.		

## Music Glossary

**AABA.** A design sometimes called rounded binary form. Originally used for short pieces such as dances. It was this rounded binary form that, during the late eighteenth century, developed into sonata form.

**AB.** A basic musical form, often called binary form, consisting of two sections, A and B; usually they are repeated, creating the form AABB.

**ABA.** Ternary form. A basic musical form consisting of three sections (A, B, and A), the third section being virtually identical to the first. If it is exactly identical, the third section often is not written out, the performer simply being directed to repeat the first section (usually marked *da capo* or *D.C.*) such as in the da capo aria and minuet or scherzo with trio.

**accidental.** (1) A flat, sharp, or natural that is not a part of the key signature. (2) The symbol that appears before a note to indicate how the **pitch** for that one note should be changed from the original key signature.

**aural/aurally.** By ear; without reference to or memorization of written music.

**articulation.** Clarity in vocal and instrumental performance.

**body percussion.** The sounds created by using body parts as percussion instruments (e.g., a clap of the hands, a stamp of the foot).

**color.** Timbre; the blend of harmonics (overtones) that distinguishes a note played on a flute from the same note played on the violin.

**canon.** A composition for two or more voices in which one voice enters after another in exact imitation of the first.

**chord.** Three or more pitches sounded simultaneously or functioning as if sounded simultaneously. Adjective form, *chordal*.

**descant.** A high vocal part sung above the **melody**.

**dynamics.** The louds and softs in music.

**embellishment.** A note or group of notes added to a basic **melody** as ornamentation.

**form.** The design or structure of a musical composition.

**genre.** A type or class of music; an established form of musical composition.

**harmony.** (1) The pattern of intervals and chords in a composition. (2) The ways in which chords and intervals are related to one another and the ways in which one interval or chord can be connected to another. Adjective form, *harmonic*.

**improvisation.** The creation of music in the course of performance. Verb form, *improvise*.

**interval.** (1) A pair of notes sounded at the same time. (2) The distance between the pitches of two musical tones. The smallest interval in conventional Western music is the half tone, for example the distance from C to C-sharp. Two half tones make up a whole tone. All other intervals are similarly made up of half tones or half and whole tones.

**intonation.** The degree of accuracy with which pitches are played or sung in tune.

**major scale.** An arrangement of eight tones in a scale in the following order: whole, whole, half, whole, whole, whole, half.

**melody.** The tune; a series of pitches that moves upward or downward or stays the same. Adjective form, *melodic*.

**meter.** The way that beats of music are grouped, often in sets of two or three.

**minor scale.** An arrangement of eight tones in a scale (natural minor) in the following order: whole, half, whole, whole, half, whole, whole.

**mode.** A pattern of pitches within the octave that makes up the basic melodic material of a composition. Often the term refers to the medieval modes, which all differ from one another in the arrangement of half tones and whole tones in their scales.

**motive.** A short melodic or **rhythmic** pattern.

**notation.** A system used for writing down music showing aspects of music tones such as the pitches to be sounded (pitch), how long each tone should be held in relation to the others (duration), and the degree of loudness (dynamics) at which the tone should be played.

**ostinato.** A short music pattern that is repeated persistently throughout a performance. Composition or a section of one. Plural form, *ostinati*.

**partner songs.** Two or more different songs that are performed at the same time and create harmony.

**pentatonic.** A scale made up of five tones as opposed to the seven-tone diatonic scale and the twelve-tone chromatic scale. The most common type of pentatonic scale consists of the notes C D F G A. This scale is found in the music of many Asian and African peoples, as well as in some European folk music.

**phrase.** A division or section of a musical line, somewhat comparable to a clause or a sentence in language.

**pitch.** The highness or lowness of a tone.

**pitched instruments.** Instruments that produce various tones; includes the families of brass, woodwind, string, and keyboard instruments.

**rhythm.** A pattern of long and short sounds and silences in music; the pattern of the duration of a sound. Adjective form, *rhythmic*.



**rondo.** The musical form in which the first section, A, recurs after each of several contrasting sections: ABACA.

**scale.** A selection of tones within one octave, arranged in rising order of pitches, including the twelve tone chromatic scale, the eight tone diatonic scale, the five tone pentatonic scale, and the whole-tone scale.

**solfège.** A kind of musical training involving both ear training and sight singing. The student learns to recognize clefs, intervals, rhythm, signatures, and all elements of musical notation and to translate them into actual sounds. Often solmization syllables (do, re, mi, fa, sol, la, ti) are used.

**style.** The composer's manner of treating the various elements that make up a composition—the overall form, melody, rhythm, harmony, instrumentation, and so forth—as well as for the performer's manner of presenting a musical composition.

**syncopation.** An effect of uneven rhythm that results from changing the normal pattern of accents and beats.

**tempo.** (1) A steady succession of units of rhythm; the beat. (2) The speed at which a piece of music is performed or written to be performed.

**texture.** The number and relationship of musical lines in a composition.

**timbre.** The distinctive tone quality of a particular musical instrument.

**theme and variation.** A musical form consisting of a main idea followed by changed versions of that idea.

**tonality.** The use of a central note, called the *tonic*, around which the other tonal material of a composition (notes, intervals, chords) is built and to which the music returns for a sense of rest and finality. *Tonality* refers particularly to harmony, to chords and their relationships.

**unison.** The performance of the same pitches by all players or singers. The pitches may be in the same octaves or in different ones.

**unpitched instruments.** Instruments that do not produce various tones; includes such percussion instruments as claves, maracas, and wood blocks.

\* \* \*

The following sources were utilized in the creation of this glossary:

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**South Carolina**  
**Theatre**  
**Curriculum Standards**

## **Introduction**

Theatre standards are designed to closely reflect both national standards and the previous South Carolina standards for theatre education. Although there are eight curriculum standards, their arrangement does not reflect a recommended sequence or hierarchy. Richly designed curriculum and instruction should integrate many standards within a unit of study, thus enabling the students to see the connections among the eight standards of the theatre discipline.

Because the study of theatre is not always conducted across the preK through 9–12 advanced grade levels, special challenges exist for teachers who are held accountable for student's attainment of the theatre standards. These standards define what students should know and be able to do at the end of each grade span, and it is therefore critical that theatre educators at every level cover the background knowledge and skills that students may be first taught at the elementary or middle school level. Theatre course schedules should provide ample time for instruction in both the required background and the appropriate grade-span standards.

The 9–12 advanced standards are a continuation of the 9–12 standards and are designed to reflect the highest possible levels of achievement in theatre. They should form the basis of theatre courses that are designated as Advanced Placement, Honors, Gifted and Talented, or International Baccalaureate. High schools that aspire to build advanced courses to meet the 9–12 advanced standards need strong feeder elementary and middle school theatre programs to ensure that these standards can be achieved.

# National Theatre Content Standards

- I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

**Overview:** Students will improvise, write and refine **scripts** based on imagination, literature and history for informal and formal theatre productions.

- II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted **scenes**.

**Overview:** Students will assume roles and interact in **improvisations** in early grades and later develop, communicate, and sustain **character** in informal and **formal productions**.

- III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

**Overview:** Students will visualize and describe **environments** that communicate locale and **mood** in early grades, and later develop designs and plans that clearly support the **environment** described in the **script** for informal and **formal productions**.

- IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

**Overview:** Students will respond to direction and **side coaching** and demonstrate an understanding of the role of **director** in early grades and, later, interpret **dramatic texts** and organize and conduct the **rehearsals** for informal and formal theatre.

- V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

**Overview:** Students will locate, explore, examine and integrate information related to theatre.

- VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

**Overview:** Students will connect, compare and incorporate ideas and concepts of theatre within the **art form** and to other disciplines.

- VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

**Overview:** Students will **critique**, assess, and derive meaning from theatrical experiences.

- VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

**Overview:** Students will understand and integrate information from past and present cultures to enhance their theatrical knowledge and experiences.

# Theatre Standards for the Individual Grade Levels

## Grades PreK–K

- I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Identify individual elements (who, what, and where) of **classroom dramatizations**.
- B. Create **scenes** and **scenarios** (with a beginning, middle, and end) by improvising and participating in **theatre games**.

- II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate physical traits of humans, animals, and objects.
- C. Describe and compare ways that people react to other people and to internal and external **environments**.
- D. Assume roles in a variety of dramatizations.
- E. Perform in group (ensemble) dramatizations.

- III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Identify **sets** and **costumes** appropriate for stories and/or **classroom dramatizations**.
- C. Use scenery, **properties**, **lighting**, **sound**, **costumes**, and **makeup** in classroom dramatizations.

- IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Begin to respond appropriately to instructors' directions and **side coaching**.
- C. Begin to plan classroom presentations individually and collaboratively.

- V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- B. Use performance skills to act out familiar stories.
- C. Act out different career and social roles in **improvisations** and **theatre games**.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Describe a theatrical experience in terms of **aural**, visual, and **kinetic** elements.
- C. Describe emotions evoked by a theatre performance.
- D. Explain what they liked and disliked about a theatre performance.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

## Grades 1–2

- I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Identify individual elements (who, what, and where) of **classroom dramatizations**.
- B. Create **scenes** and **scenarios** (with a beginning, middle, and end) by improvising and participating in **theatre games**.

- II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate physical traits of humans, animals, and objects.
- C. Describe and compare ways that people react to other people and to internal and external **environments**.
- D. Assume roles in a variety of dramatizations.
- E. Perform in group (ensemble) dramatizations.

- III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Identify **sets** and **costumes** appropriate for stories and/or **classroom dramatizations**.
- C. Use scenery, **properties**, **lighting**, **sound**, **costumes**, and **makeup** in **classroom dramatizations**.

- IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Respond appropriately to instructors' directions and **side coaching** in **improvisations**, **theatre games**, and other theatre activities.
- B. Identify the **director's** role in theatre.
- C. Plan classroom presentations individually and collaboratively.

- V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

Students will

- A. Collect cultural and historical information from their peers to use in classroom **improvisations**.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- A. Demonstrate an understanding of theatrical terminology.
- B. Use performance skills to act out familiar stories.
- C. Act out different career and social roles in **improvisations** and **theatre games**.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Describe a theatrical experience in terms of **aural**, visual, and **kinetic** elements.
- C. Describe emotions evoked by a theatre performance.
- D. Explain their personal preferences and suggestions for improvement in response to all or a part of a theatre performance.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

Students will

- A. Perform dramatizations of stories from different historical periods and cultures.
- B. Identify the origins and historical significance theatrical conventions (e.g., **masks**, **sets**, **costumes**) and the dramatization of stories.
- C. Compare and contrast **dramatic texts** from different historical periods and cultures.



## Grades 3–5

- I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Use appropriate theatre terminology to identify the parts of a script.
- B. Create **characters**, **environments**, **dialogue**, and **action** through **improvisation** and writing, both individually and in groups.

- II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate physical acting skills (e.g., knowledge of **blocking**, body awareness) and voice and **diction** skills, including **volume**, **tempo**, **pitch**, tone, and **emphasis**.
- C. Imagine and clearly describe **characters**, their relationships, and their **environment**.
- D. Create and justify **characters** and roles on the basis of personal experience and heritage, imagination, literature, and history.
- E. Perform in group (ensemble) dramatizations.

- III. DESIGNING.** Designing by developing environments for improvised and scripted scenes.

Students will

- A. Identify elements of artistic design (e.g., **space**, color, lines, shape, texture) related to theatre.
- B. Analyze dramatizations to identify essential scenery, **props**, **lighting**, **sound**, **costumes**, and **makeup**.
- C. Construct designs to communicate locale and **mood** using visual elements (e.g., **space**, color, line, shape, texture) and **aural** aspects using a variety of **sound** sources.

- IV. DIRECTING.** Directing by organizing rehearsals for improvised and scripted scenes.

Students will

- A. Respond appropriately to instructors' directions and **side coaching** in **improvisations**, **theatre games**, and other theatre activities.
- B. Explain the roles of the **director** and the production staff in theatre.
- C. Lead small group **rehearsals** for classroom presentations and modify and adjust directing choices on the basis of **rehearsal** discoveries.

- V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted scenes.

Students will

- A. Collect information from their peers regarding the cultural and historical significance of the settings and characters in their classroom dramatizations.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- A. Demonstrate an understanding of theatrical terminology.
- B. Use performance skills to act out familiar stories.
- C. Act out different career and social roles in **improvisations** and **theatre games**.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Describe a theatrical experience in terms of **aural**, visual, and **kinetic** elements.
- C. Compare their own emotions and actions to those of a **character** in a drama.
- D. Analyze a classroom performance on the basis of **characterization**, **diction**, **pacing**, and movement, and then make suggestions for improvement.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

Students will

- A. Perform dramatizations of stories from different historical periods and cultures.
- B. Compare and contrast **characters**, situations, and **themes** in theatre from different historical periods and cultures.
- C. Adapt a **classroom dramatization** to reflect a particular historical period or culture.

## Grades 6–8

- I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Identify the elements of dramatic structure within a **script** (e.g., **plot** development, **rising action**, foreshadowing, **crisis**, **catharsis**, denouement), using theatre vocabulary.
- B. Create **characters**, **environments**, **dialogue**, and **action** through **improvisation** and writing, both individually and in groups.
- C. Write, revise, and perform **monologues**, **scenarios**, **scenes**, and short plays that include the basic elements of dramatic structure.
- D. Compare and contrast film, television, and electronic media **scripts** with theatre **scripts**.

- II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate acting skills such as **memorization**, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.
- C. Analyze descriptions, **dialogue**, and actions in order to **articulate** and justify **character** motivation.
- D. Create and justify **characters** and roles on the basis of their own observations of people's interactions, ethical choices, and emotional responses.
- E. Act as an improvised or scripted **character** in an ensemble.

- III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Explain the functions and interrelated nature of scenery, **properties**, **lighting**, **sound**, **costumes**, and **makeup** in creating an **environment** appropriate for scripted and nonscripted theatre.
- B. Analyze improvised and scripted **scenes** for technical requirements and justify their choices.
- C. Construct designs using visual elements (e.g., **space**, color, line, shape, texture), **aural** qualities (e.g., **pitch**, **rhythm**), and design principles (e.g., repetition, balance, emphasis, contrast, unity).
- D. Design coherent stage management, promotional, and business plans.

- IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Respond appropriately to instructors' directions and **side coaching** in **improvisations**, **theatre games**, and other theatre activities.
- B. Explain the roles of the **director** and the production staff in theatre.
- C. Direct **rehearsals** of scripted **monologues**, **scenarios**, **scenes**, or short plays for informal or formal performances.

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

Students will

- A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.
- B. Compare theatre to visual arts, dance, music, and other disciplines.
- C. Compare and contrast different career and social roles in **improvisations** and theatre games.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Students will

- A. Use appropriate **audience etiquette** during theatre performances.
- B. Analyze and **critique** theatrical publications and **dramatic texts**.
- C. Analyze and **critique** theatrical productions, both live and electronic.
- D. Analyze a classroom performance on the basis of **characterization**, **diction**, **pacing**, and movement, and then make suggestions for improvement.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

Students will

- A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or **formal productions**.
- B. Analyze the relationship of historical and cultural contexts to published plays and **improvisations**.
- C. Analyze and explain the relationship of historical and cultural contexts to acting **styles**.

## Grades 9–12

- I. STORY MAKING/SCRIPT WRITING.** **Script** writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Analyze **scripts** to describe the relationship among the structural elements and the impact of changing one or more of them.
- B. Construct imaginative **scripts** and collaborate with **actors** to refine **scripts** so that story and meaning are conveyed to the audience.
- C. Work individually or in groups to create and perform short plays that are based on familiar story **plots** and/or current events.
- D. Adapt a theatre **script** for video.

- II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A. Demonstrate acting skills such as **memorization**, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.
- B. Compare and demonstrate various **classical** and **contemporary** acting techniques and methods.
- C. Analyze the physical, emotional, and social dimensions of **characters** found in a variety of **dramatic texts**.
- D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable **characters** in improvised and scripted **monologues**, **scenarios**, **scenes**, and plays.
- E. Act in an ensemble to create and sustain **characters** that communicate with an audience.

- III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Explain the basic physical and chemical properties of technical theatre (e.g., light, color, electricity, paint, and **makeup**).
- B. Analyze a variety of **dramatic texts** from cultural and historical perspectives to determine production requirements.
- C. Construct designs that use visual and **aural** elements to convey **environments** that clearly support the text.
- D. Design coherent stage management, promotional, and business plans.

- IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Describe and demonstrate appropriate responses to a variety of directing **styles**.
- B. Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, or electronic media productions.
- C. Interpret **dramatic texts** to make artistic choices regarding stage movement, **character** development, language (e.g., **dialect**, **regionalism**, **rhythm**, **meter**, **connotation**), and **theme** for a production.
- D. Communicate and justify directorial choices to an ensemble for improvised or scripted **scene** work.

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

Students will

- A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.
- B. Use documented research sources to evaluate and synthesize cultural, historical, and symbolic **themes** in **dramatic texts**.
- C. Describe and explain the role of the **dramaturge**.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.
- B. Compare and contrast the relationships and interactions among theatre, visual arts, dance, music, literature, film, television, and electronic media.
- C. Explain how the content and concepts of theatre are interrelated with those of other disciplines and careers.
- D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted **scene**.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Construct and analyze social meaning from theatre performances and **dramatic texts**.
- C. Use published critiques of a theatre performance to create a plan for improving that performance.
- D. Demonstrate a knowledge of appropriate criteria to be used in **critiques** and develop personal criteria for evaluating a performance (live or electronic) and **dramatic texts** in terms of artist intent and final achievement.
- E. Analyze, critique, and respond to artworks in areas other than theatre.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

Students will

- A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or **formal productions**.
- B. Analyze the relationship of historical and cultural contexts to published plays and **improvisations**.
- C. Analyze and explain theatre as an expression of the social values, cultural precepts, and accomplishments of a civilization.
- D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, **motifs**, and **themes** that remain appropriate and prominent today.

## Grades 9–12 Advanced

- I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of **improvisations** and scripted **scenes** based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Modify the dramatic structure by changing and reconstructing a **scene** from a **period play** into a **contemporary** performance **style** or **theme**.
- B/C. Write a one-act play and collaborate with **actors** to refine **scripts** so that story and meaning are conveyed to audience.
- D. Adapt a theatre **script** for video.

- II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A. Demonstrate acting skills such as **memorization**, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.
- B. Create consistent **characters** from **classical**, **contemporary**, **realistic**, and **nonrealistic dramatic texts** in informal and formal theatre, film, television, or electronic media productions.
- C. Analyze the physical, emotional, and social dimensions of **characters** found in a variety of **dramatic texts**.
- D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable **characters** in improvised and scripted **monologues**, **scenarios**, **scenes**, and plays.
- E. Demonstrate artistic discipline to achieve an ensemble in **rehearsal** and performance.

- III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Analyze and explain how scientific and technological advances have impacted **set**, light, **sound**, and **costume** design and implementation for theatre, film, television, and electronic media productions.
- B. Analyze a variety of **dramatic texts** from cultural and historical perspectives to determine production requirements.
- C. Collaborate with directors to develop unified production concepts that convey the metaphorical nature of the play for informal and formal theatre, film, television, or electronic media productions.
- D. Create and implement production schedules, stage management plans, promotional ideas, and business strategies for informal and formal theatre, film, television, or electronic media productions.

**IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Describe and demonstrate appropriate responses to a variety of directing **styles**.
- B. Collaborate with designers and **actors** to develop a unified directorial concept for informal and formal theatre, film, television, or electronic media productions.
- C. Conduct **auditions**, cast **actors**, direct **scenes**, conduct regular **production meetings**, and design **publicity** to achieve production goals for an individual directing project.
- D. Communicate and justify directorial choices to an ensemble for improvised or scripted **scene** work.

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

Students will

- A. Identify current technologies, published material, and print and electronic resources that are available for use in theatrical productions.
- B. Produce an in-depth written research report and an oral presentation on a topic important to theatre (e.g., playwright, cultural impact).
- C. Serve as a **dramaturge** for a theatrical production.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.
- B. Analyze and explain how technology can be used to reinforce, enhance, or alter a theatre performance.
- C. Design an individualized study program (e.g., internship, mentorship, research project) in a theatre-related vocation/avocation and share the information with the class.
- D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted **scene**.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Develop a critical vocabulary by reading and discussing professional criticism.
- C. Use published critiques of a theatre performance to create a plan for improving that performance.
- D. Demonstrate a knowledge of appropriate criteria to be used in **critiques** and develop personal criteria for evaluating a performance (live or electronic) and **dramatic texts** in terms of artist intent and final achievement.
- E. Analyze, critique, and respond to artworks in areas other than theatre.



**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

Students will

- A. Describe the societal beliefs, issues, and events that are represented in specific theatrical productions.
- B. Analyze and explain how theatrical productions can use the basic elements of theatre (e.g., speech, gesture, **costume**) to reflect different cultures.
- C. Create a multicultural theatre festival using excerpts from plays representing various cultures.
- D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, **motifs**, and **themes** that remain appropriate and prominent today.

## Theatre Standards across All Grade Levels

**I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

**Overview:** Students will improvise, write and refine scripts based on imagination, literature and history for informal and formal theatre productions.

### Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify individual elements (who, what, and where) of classroom dramatizations.		A. Use appropriate theatre terminology to identify the parts of a script.	A. Identify the elements of dramatic structure within a script (e.g., plot development, rising action, foreshadowing, crisis, catharsis, denouement), using theatre vocabulary.	A. Analyze scripts to describe the relationship among the structural elements and the impact of changing one or more of them.	A. Modify the dramatic structure by changing and reconstructing a scene from a period play into a contemporary performance style or theme.
B. Create scenes and scenarios (with a beginning, middle, and end) by improvising and participating in theatre games.		B. Create characters, environments, dialogue, and action through improvisation and writing, both individually and in groups.		B. Construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to the audience.	B/C. Write a one-act play and collaborate with actors to refine scripts so that story and meaning are conveyed to audience.
			C. Write, revise, and perform monologues, scenarios, scenes and short plays that include the basic elements of dramatic structure.	C. Work individually or in groups to create and perform short plays that are based on familiar story plots and/or current events.	
			D. Compare and contrast film, television, and electronic media scripts with theatre scripts.	D. Adapt a theatre script for video.	

**II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

**Overview:** Students will assume roles and interact in improvisations in early grades and later develop, communicate, and sustain character in informal and formal productions.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A/B. Demonstrate physical traits of humans, animals, and objects.		A/B. Demonstrate physical acting skills (e.g., knowledge of blocking, body awareness) and voice and diction skills, including volume, tempo, pitch, tone, and emphasis.	A/B. Demonstrate acting skills such as memorization, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.	A. Demonstrate acting skills such as memorization, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.	
				B. Compare and demonstrate various classical and contemporary acting techniques and methods.	B. Create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.
C. Describe and compare ways that people react to other people and to internal and external environments.		C. Imagine and clearly describe characters, their relationships, and their environment.	C. Analyze descriptions, dialogue, and actions in order to articulate and justify character motivation.	C. Analyze the physical, emotional, and social dimensions of characters found in a variety of dramatic texts.	
D. Assume roles in a variety of dramatizations.		D. Create and justify characters and roles on the basis of personal experience and heritage, imagination, literature, and history.	D. Create and justify characters and roles on the basis of their own observations of people's interactions, ethical choices, and emotional responses.	D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable characters in improvised and scripted monologues, scenarios, scenes, and plays.	
E. Perform in group (ensemble) dramatizations.			E. Act as an improvised or scripted character in an ensemble.	E. Act in an ensemble to create and sustain characters that communicate with an audience.	E. Demonstrate artistic discipline to achieve an ensemble in rehearsal and performance.

### III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

**Overview:** Students will visualize and describe environments that communicate locale and mood in early grades and later develop designs and plans that clearly support the environment described in the script for informal and formal productions, including the promotion, scheduling, and management for the performance.

#### Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify sets and costumes appropriate for stories and/or classroom dramatizations.		A. Identify elements of artistic design (e.g., space, color, lines, shape, texture) related to theatre.	A. Explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for scripted and nonscripted theatre.	A. Explain the basic physical and chemical properties of technical theatre (e.g., light, color, electricity, paint, makeup).	A. Analyze and explain how scientific and technological advances have impacted set, light, sound, and costume design, and implementation for theatre, film, television, and electronic media productions.
		B. Analyze dramatizations to identify essential scenery, props, lighting, sound, costumes, and makeup.	B. Analyze improvised and scripted scenes for technical requirements and justify choices.	B. Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.	
C. Use scenery, properties, lighting, sound, costumes, and makeup in classroom dramatizations.		C. Construct designs to communicate locale and mood using visual elements (e.g., space, color, line, shape, texture) and aural aspects using a variety of sound sources.	C. Construct designs using visual elements (e.g., space, color, line, shape, texture), aural qualities (e.g., pitch, rhythm), and design principles (e.g., repetition, balance, emphasis, contrast, unity).	C. Construct designs that use visual and aural elements to convey environments that clearly support the text.	C. Collaborate with directors to develop unified production concepts that convey the metaphorical nature of the play for informal and formal theatre, film, television, or electronic media productions.

### III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

**Overview:** Students will visualize and describe environments that communicate locale and mood in early grades and later develop designs and plans that clearly support the environment described in the script for informal and formal productions, including the promotion, scheduling, and management for the performance.

#### Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
			D. Design coherent stage management, promotional, and business plans.		D. Create and implement production schedules, stage management plans, promotional ideas, and business strategies for informal and formal theatre, film, television, or electronic media productions.

### IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

**Overview:** Students will respond to direction and side coaching and demonstrate an understanding of the role of director in theatre.

#### Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Begin to respond appropriately to instructors' directions and side coaching.	A. Respond appropriately to instructors' directions and side coaching in improvisations, theatre games, and other theatre activities.			A. Describe and demonstrate appropriate responses to a variety of directing styles.	
	B. Identify the director's role in theatre.	B. Explain the roles of the director and the production staff in theatre.		B. Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, or electronic media productions.	B. Collaborate with designers and actors to develop a unified directorial concept for informal and formal theatre, film, television, or electronic media productions.

**IV. DIRECTING.** Directing by organizing rehearsals for improvised and scripted scenes.

**Overview:** Students will respond to direction and side coaching and demonstrate an understanding of the role of director in theatre.

**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
C. Begin to plan classroom presentations individually and collaboratively.	C. Plan classroom presentations individually and collaboratively.	C. Lead small group rehearsals for classroom presentations and modify and adjust directing choices on the basis of rehearsal discoveries.	C. Direct rehearsals of scripted monologues, scenarios, scenes, or short plays for informal or formal performances.	C. Interpret dramatic texts to make artistic choices regarding stage movement, character development, language (e.g., dialect, regionalism, rhythm, meter, connotation), and theme for a production.	C. Conduct auditions, cast actors, direct scenes, and conduct regular production meetings, and design publicity to achieve production goals for an individual directing project.
				D. Communicate and justify directorial choices to an ensemble for improvised or scripted scene work.	

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted scenes.

**Overview:** Students will locate, explore, examine and integrate information related to theatre.

**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
	A. Collect cultural and historical information from their peers to use in classroom improvisations.	A. Collect information from their peers regarding the cultural and historical significance of the settings and characters in their classroom dramatizations.	A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.		A. Identify current technologies, published material, and print and electronic resources that are available for use in theatrical productions.
				B. Use documented research sources to evaluate and synthesize cultural, historical, and symbolic themes in dramatic texts.	B. Produce an in-depth written research report and an oral presentation on a topic important to theatre (e.g., playwright, cultural impact).

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted scenes.

**Overview:** Students will locate, explore, examine and integrate information related to theatre.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
				C. Describe and explain the role of the dramaturge.	C. Serve as a dramaturge for a theatrical production.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

**Overview:** Students will connect, compare and incorporate ideas and concepts of theatre within the art form and to other disciplines.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
	A. Demonstrate an understanding of theatrical terminology.		A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.		
B. Use performance skills to act out familiar stories.			B. Compare theatre to visual arts, dance, music, and other disciplines.	B. Compare and contrast the relationships and interactions among theatre, visual arts, dance, music, literature, film, television, and electronic media.	B. Analyze and explain how technology can be used to reinforce, enhance, or alter a theatre performance.
C. Act out different career and social roles in improvisations and theatre games.			C. Compare and contrast different career and social roles in improvisations and theatre games.	C. Explain how the content and concepts of theatre are interrelated with those of other disciplines and careers.	C. Design an individualized study program (e.g., internship, mentorship, research project) in a theatre-related vocation/ avocation and share the information with the class.
D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.				D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted scene.	
	E. Demonstrate an understanding of the collaborative nature of theatre.				
	F. Identify and utilize basic theatrical conventions (e.g., costumes, props, puppets, masks).				

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

**Overview:** Students will critique, assess, and derive meaning from theatrical experiences.

**Students will**

PreK–K		1–2	3–5	6–8	9–12	9–12 Advanced
A. Demonstrate audience etiquette during theatre performances.						
B. Describe a theatrical experience in terms of aural, visual, and kinetic elements.			B. Analyze and critique theatrical publications and dramatic texts.	B. Construct and analyze social meaning from theatre performances and dramatic texts.	B. Develop a critical vocabulary by reading and discussing professional criticism.	
C. Describe emotions evoked by a theatre performance.		C. Compare their own emotions and actions to those of a character in a drama.	C. Analyze and critique theatrical productions, both live and electronic.	C. Use published critiques of a theatre performance to create a plan for improving that performance.		
D. Explain what they liked and disliked about a theatre performance.	D. Explain their personal preferences and suggestions for improvement in response to all or part of a theatre performance.	D. Analyze a classroom performance on the basis of characterization, diction, pacing, and movement, and then make suggestions for improvement.			D. Demonstrate a knowledge of appropriate criteria to be used in critiques and develop personal criteria for evaluating a performance (live or electronic) and dramatic texts in terms of artist intent and final achievement.	
					E. Analyze, critique, and respond to artworks in areas other than theatre.	

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

**Overview:** Students will understand and integrate information from past and present cultures to enhance theatrical knowledge and experiences.

**Students will**

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
	A. Perform dramatizations of stories from different historical periods and cultures.		A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or formal productions.		A. Describe the societal beliefs, issues, and events that are represented in specific theatrical productions.



**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

**Overview:** Students will understand and integrate information from past and present cultures to enhance theatrical knowledge and experiences.

**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
	B. Identify the origins and historical significance theatrical conventions (e.g., masks, sets, costumes) and the dramatization of stories.	B. Compare and contrast characters, situations, and themes in theatre from different historical periods and cultures.	B. Analyze the relationship of historical and cultural contexts to published plays and improvisations.		B. Analyze and explain how theatrical productions can use the basic elements of theatre (e.g., speech, gesture, costume) to reflect different cultures.
	C. Compare and contrast dramatic texts from different historical periods and cultures.	C. Adapt a classroom dramatization to reflect a particular historical period or culture.	C. Analyze and explain the relationship of historical and cultural contexts to acting styles.	C. Analyze and explain theatre as an expression of the social values, cultural precepts, and accomplishments of a civilization.	C. Create a multicultural theatre festival using excerpts from plays representing various cultures.
				D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, motifs, and themes that remain appropriate and prominent today.	

## Theatre Glossary

**actors.** Artists of the theatre who create a dramatic story on the stage through words and gestures.

**action.** The movement of the actors and the unfolding of a play's plot. Action may be physical or psychological.

**art form.** A recognized type or medium of artistic expression.

**articulate.** To express or give definition to.

**audience etiquette.** Established practices that reinforce the community experience of theatre by all who attend performances.

**auditions.** The process through which actors seeking roles in a play present monologues or scene readings for a director.

**aural.** Relating to the ear or the sense of hearing.

**blocking.** Patterns and arrangement of an actor's movement on stage with respect to each other and the stage space.

**catharsis.** The purification or purgation of the negative emotions (such as pity and fear) that a tragedy creates in the audience.

**character.** The role that the actor plays; the personality that the actor recreates onstage. The presence of characters on stage and their interactions distinguish theatre from other forms of storytelling.

**characterization.** The development and portrayal of a personality through thought, action, dialogue, costumes, and makeup.

**classical.** Of or pertaining to ancient Greek or Roman theatre practices.

**classroom dramatization.** A performance, frequently informal, presented in the classroom primarily for educational purposes.

**connotation.** The associated or secondary meaning of a word or expression.

**contemporary.** Of the present time.

**costume.** Any clothing, coiffures, jewelry, and accessories worn by an actor on stage during a performance.

**crisis.** A decisive point in the plot of a play on which the outcome of the remaining action depends.

**critique.** (1) To critically evaluate a theatrical production. (2) A critical evaluation, usually written, of a theatrical production.

**dialogue.** The conversation between actors on the stage.

**dialect.** A variety of a language usually determined by social and geographical conditions.

**diction.** (1) The pronunciation and enunciation of words. (2) A speaker or writer's choice of words with regard to correctness, clarity, and level of formality. There are three basic levels of diction: *high* (formal or poetic words such as "attire" and "habiliments" rather than "clothes"); *middle* (standard, commonly accepted words such as "clothes"); and *low* (slang or vulgar words such as "duds" and "threads" for "clothes").

**director.** The person who oversees the entire process of staging a production.

**dramatic text.** (1) Literature written in the form of a stage play or a screenplay. (2) A script; the physical manuscript of a drama.

**dramaturge.** The person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company or even the audience.

**environment.** The combination of surrounding objects, conditions, and influences.

**formal production.** A fully mounted theatre performance for an audience.

**improvisation.** A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.

**kinetic.** Of or pertaining to motion.

**lighting.** The illumination of the performance dictated by the given circumstances of the play, including the source of light, the time of day, the mood or tone of the play, as well as the specific requirements of the scenic design (e.g., the areas to be lit).

**makeup.** Cosmetics and sometimes hairstyles that an actor wears onstage to emphasize facial features, the historical period, traits of character, and so forth.

**mask.** A face covering worn by an actor that is the image of the character he or she is portraying. Sometimes a mask covers the actor's entire head.

**memorization.** The process by which lines of dialogue is stored in the actor's brain.

**meter.** Systematically arranged and measured rhythm in phrases and sentences.

**monologue.** A long speech by a single character.

**mood.** The emotional tone of a play.

**motif.** A recurrent thematic element in a work of drama.

**nonrealistic.** Any type of theatre that departs from observable reality.

**pacing.** The tempo of an entire theatre performance.

**period play.** A script or dramatic performance that is centered directly in a particular historical age or era.

**pitch.** The highness or lowness of an actor's voice.

**plot.** The pattern of events that form the basic storyline of a play or narrative.

**production meetings.** A sequence of conferences conducted by the director of a play to help guide creative efforts towards a common vision of a play.

**props (properties).** Any article or object used in a stage play or motion picture, with the exception of costumes and painted scenery.

**publicity.** The process of making the public aware of a theatre performance.

**realistic.** A type of theatre that creates the illusion of daily life through the presentation of a detailed environment and natural actions and language.

**regionalism.** Speech or manners representative of a specific geographical region.

**rehearsal.** Practice sessions in which the actor and technicians prepare for public performance through repetition.

**rhythm.** Movement or activity with uniform or patterned recurrence of a beat or accent; the pattern of this recurrence in speech or music.

**rising action.** The middle part of a plot consisting of complications and discoveries that create conflict.

**scenario.** An outline or synopsis of a dramatic plot.

**scene.** (1) A stage setting. (2) The structural unit into which a play or the acts of a play are divided.

**script.** The written text of a play.

**set.** The scenery, taken as a whole, for a scene or an entire dramatic production.

**side coaching.** Assistance given by the teacher/director as a fellow player to the student/actor during the solving of a problem to help keep him or her in focus.

**sound.** All audible effect necessary to a performance, including vocal enhancement as well as music and special effects such as a car horn or the roar of a train as required by the script.

**space.** The stage area where a play can be performed.

**story making.** The construction of a full account of an event or as a series of events.

**style.** The distinct way in which a play is written, acted, or directed.

**tempo.** The rate, speed, or rhythm of an activity or speech.

**theatre game.** A noncompetitive game designed to develop acting skills popularized by Viola Spolin. A curriculum based on these games is often referred to as creative drama.

**theme.** (1) A central idea that a dramatic text expounds. (2) A major topic or idea that characterizes a particular period or culture.

**volume.** The degree of loudness or intensity of an actor's voice.

**South Carolina**  
**Visual Arts**  
**Curriculum Standards**

## **Introduction**

The South Carolina curriculum standards for visual arts are aligned with the national standards for art education and have been developed from the previous state standards and the national standards. While the previous South Carolina standards organized according to the four fundamental components of discipline-based art education (DBAE)—creative expression, aesthetic perception, historical and cultural perception, and aesthetic valuing—the new standards are organized on the basis of six curriculum standards. The four components are still included, however, and are listed with the appropriate curriculum standards. The component “creative expression,” for example, is subsumed under the content standards “Understanding and Applying Media, Techniques, and Processes” and “Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas.”

Several of the curriculum standards are repeated across the grade levels. Teachers should understand that these standards need to be reinforced throughout these grades as the students begin to use more advanced tools and media as well as more complex terminology and begin to study of art concepts in depth.

# National Visual Arts Content Standards

## I. Understanding and Applying Media, Techniques, and Processes

**Creative Expression.** Students will develop and expand their knowledge of visual arts media, **techniques**, and processes in order to express ideas creatively in their artworks.

## II. Using Knowledge of Structures and Functions

**Aesthetic Perception/Creative Expression.** Students will demonstrate a knowledge of the **elements and principles of design** and show an **aesthetic** awareness of the visual and tactile qualities in the environment that are found in works of art.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

**Creative Expression/Aesthetic Valuing.** Students will use a variety of **subjects**, symbols, and ideas in creating **original** artwork and will evaluate the use of these elements in the artworks of others.

## IV. Understanding the Visual Arts in Relation to History and Cultures

**Historical and Cultural Perception.** Students will demonstrate a knowledge of artists, **art history**, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

## V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

**Historical and Cultural Perception/Aesthetic Valuing.** Students will use thorough **analysis, interpretation**, and judgment to make informed responses to their own artworks and those of others.

## VI. Making Connections between Visual Arts and Other Disciplines

**Historical and Cultural Perception.** Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.



# Visual Arts Standards for the Individual Grade Levels

## Grades PreK–K

### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Begin to identify differences among media, **techniques**, and processes used in the visual arts.
- B. Use a variety of media, **techniques**, and processes to communicate ideas, experiences, and stories through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

### II. Using Knowledge of Structures and Functions

Students will

- A. Identify some **elements and principles of design** in the visual arts.
- B. Use some **elements and principles of design** to communicate ideas through their artworks.

### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Create artworks that express their personal experiences.
- B. Describe their personal responses to various **subjects**, symbols, and ideas in artworks.

### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Begin to identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.
- B. Begin to identify a variety of artworks, artists, and visual arts materials that exist in their community.

### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. Identify some purposes for creating artworks.

### VI. Making Connections between Visual Arts and Other Disciplines

Students will

- B. Begin to identify connections between the visual arts and content areas across the curriculum.

## Grades 1–2

### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Identify differences among media, **techniques**, and processes used in the visual arts.
- B. Use a variety of media, **techniques**, and processes to communicate ideas, experiences, and stories through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

### II. Using Knowledge of Structures and Functions

Students will

- A. Identify **elements and principles of design** that are found in nature and those that have been created by human beings.
- B. Use various **elements and principles of design** to communicate ideas through their artworks.

### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Create artworks that express their personal experiences.
- B. Describe their personal responses to various **subjects**, symbols, and ideas in artworks.

### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.
- B. Identify a variety of artworks, artists, and visual arts materials that exist in their community.

### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. Identify various purposes for creating artworks.
- B. Compare and contrast the expressive qualities in nature with those found in artworks.

### VI. Making Connections between Visual Arts and Other Disciplines

Students will

- A. Distinguish between utilitarian and nonutilitarian art.
- B. Identify connections between the visual arts and content areas across the curriculum.

## Grades 3–5

### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Describe how different media, **techniques**, and processes evoke different responses in the viewer of an artwork.
- B. Use a variety of media, **techniques**, and processes to communicate ideas, experiences, and stories through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

### II. Using Knowledge of Structures and Functions

Students will

- A. Describe, both orally and in writing, how the various **elements and principles of design** function to evoke different responses in the viewer of an artwork.
- B. Select and use various **elements and principles of design** to communicate personal ideas in their artworks.

### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Select and use **subject matter**, symbols, and ideas to communicate meaning through their artworks.
- B. Evaluate how particular choices of subject matter, symbols, and ideas function to communicate meaning in their own artworks and those of others.

### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.
- B. Identify a variety of artworks, artists, and visual arts materials that exist in South Carolina.
- C. Describe how history, culture, and the visual arts can influence one another.

### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. Describe how an artist's experiences can influence the development of his or her artworks.
- B. **Analyze** their own artworks and those of others and describe improvements that could be made.
- C. Distinguish between personal preference and the objective **analysis** of artworks.

## **VI. Making Connections between Visual Arts and Other Disciplines**

Students will

- A. Compare and contrast characteristics of the visual arts and other arts disciplines.
- B. Identify connections among the visual arts, other arts disciplines, and content areas across the curriculum.
- C. Recognize career opportunities in the visual arts.

## Grades 6–8

### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Describe how different media, **techniques**, and processes evoke different responses in the viewer of an artwork.
- B. Select and apply the most effective media, **techniques**, and processes to communicate their experiences and ideas through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

### II. Using Knowledge of Structures and Functions

Students will

- A. **Analyze** and describe, using the appropriate vocabulary, the composition of a particular artwork with regard to the elements and principles of design that it manifests.
- B. Create artworks by using **elements and principles of design** that are appropriate for good composition and for the communication of the particular ideas.

### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Use visual metaphors and symbols in an artwork to convey meaning.
- B. **Analyze** and describe the relationships among **subjects**, themes, and symbols in communicating intended meaning through their own artworks and in **interpreting** the artworks of others.

### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Compare and contrast the characteristics of artworks from various cultures and historical periods.
- B. Compare and contrast a variety of artworks, artists, and visual arts materials that exist in South Carolina.
- C. **Analyze**, describe, and demonstrate how factors of time and place such as climate, resources, ideas, and technology influence visual characteristics that give meaning and value to a work of art.

### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. Compare various purposes for creating artworks.
- B. Use descriptive, **interpretive**, and evaluative statements to make informed **aesthetic** judgments about their own artworks and those of others.
- C. **Analyze**, **interpret**, and evaluate their visual preferences in their own artworks, in nature, and in artworks from various cultures and historical periods.
- D. Collect, maintain, and exhibit a portfolio of personal artwork.

**VI. Making Connections between Visual Arts and Other Disciplines**

Students will

- A. Compare and contrast the characteristics of works in two or more art forms that have similar **subject matter**, historical periods, or cultural contexts.
- B. Compare and contrast concepts and **subject matter** found in the visual arts with those in other disciplines.
- C. Identify visual arts careers and the knowledge and skills required for specific art careers.

## Grades 9–12

### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Communicate ideas through the effective use of media, **techniques**, and processes in their artworks.
- B. Apply media, **techniques**, and processes with skill, confidence, and sensitivity sufficient to make their intentions observable in their artworks.
- C. Demonstrate the skillful, safe, and responsible application of a variety of media, tools, and equipment.

### II. Using Knowledge of Structures and Functions

Students will

- A. Identify and describe the interrelationships among the **elements and principles of design** that communicate a variety of artistic perspectives and purposes.
- B. Create artworks that use appropriate structures and functions to solve specific visual arts problems.
- C. Evaluate the effectiveness of artworks in terms of structure and function.

### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Make personal choices and formulate **interpretations** regarding symbols, **subject matter**, ideas, and **expression** in artworks.
- B. Use the appropriate art vocabulary and concepts to make and defend **aesthetic** judgments about the validity of the source and content of their own artworks and significant artworks of others.

### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Describe how the **subject matter**, symbols, and ideas in various artworks are related to history and culture.
- B. Explain how a variety of artworks, artists, and visual arts materials represent and reflect the history and culture of South Carolina.
- C. Describe the function and explore the meaning of specific artworks from various cultures, periods, and regions of the world.

### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. **Analyze** the intention of the artist in a particular work and justify their **interpretation** of that intention.
- B. Make complex descriptive, **interpretive**, and evaluative judgments about their own artworks and those of others.
- C. Formulate criteria for interpreting and evaluating their own artworks and those of others.
- D. Present and defend a portfolio of personal artwork.

## **VI. Making Connections between Visual Arts and Other Disciplines**

Students will

- A. Compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines.
- B. Compare and contrast issues and themes in the visual arts with those in the humanities or the sciences.
- C. Identify specific visual and performing arts careers and describe the knowledge and skills required for these careers.



## Grades 9–12 Advanced

### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Demonstrate mastery of at least one visual arts medium through the effective use of **technique** and processes in the communication of ideas.
- B. Identify, define, and solve challenging visual arts problems independently.
- C. Demonstrate the skillful, safe, and responsible application of a variety of media, tools, and equipment.

### II. Using Knowledge of Structures and Functions

Students will

- A. Compare and contrast the structural organization of various artworks and defend their interpretation.
- B. Address specific visual arts problems by creating multiple solutions that demonstrate effective relationships between structural choices and artistic functions.
- C. Evaluate the effectiveness of artworks in terms of structure and function.

### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. **Analyze** the origins of specific images and ideas and explain why these elements are of value in their own artworks and in those of others.
- B. Use the appropriate art vocabulary and concepts to make and defend **aesthetic** judgments about the validity of the source and content of their own artworks and significant artworks of others.

### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. **Analyze** and **interpret** artworks as critics, historians, and artists to determine relationships among form, context, and purposes.
- B. **Analyze**, evaluate, and **interpret** characteristics of the visual arts that exist across time and among diverse cultural and ethnic groups.
- C. Describe the function and explore the meaning of specific artworks from various cultures, periods, and regions of the world.

### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. Correlate viewer responses to artworks with various artistic **techniques** for communicating meanings, ideas, and intentions.
- B. Use complex descriptors and analogies to explain how visual and tactile qualities are perceived **aesthetically**.
- C. Formulate criteria for interpreting and evaluating their own artworks and those of others.
- D. Present and defend a portfolio of personal artwork.

**VI. Making Connections between Visual Arts and Other Disciplines**

Students will

- A. Compare concepts and techniques in the visual arts with those in other disciplines and express the connections either orally, in writing, or in a work of art.
- B. Compare and contrast issues and themes in the visual arts with those in the humanities or the sciences.
- C. Identify specific visual and performing arts careers and describe the knowledge and skills required for these careers.

# Visual Arts Standards across All Grade Levels

## I. Understanding and Applying Media, Techniques, and Processes

**Creative Expression.** Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Begin to identify differences among media, techniques, and processes used in the visual arts.	A. Identify differences among media, techniques, and processes used in the visual arts.	A. Describe how different media, techniques, and processes evoke different responses in the viewer of an artwork.		A. Communicate ideas through the effective use of media, techniques, and processes in their artworks.	A. Demonstrate mastery of at least one visual arts medium through the effective use of techniques and processes in the communication of ideas.
B. Use a variety of media, techniques, and processes to communicate ideas, experiences, and stories through their artworks.			B. Select and apply the most effective media, techniques, and processes to communicate their experiences and ideas through their artworks.	B. Apply media, techniques, and processes with skill, confidence, and sensitivity sufficient to make their intentions observable in their artworks.	B. Identify, define, and solve challenging visual arts problems independently.
C. Use art materials and tools in a safe and responsible manner.				C. Demonstrate the skillful, safe, and responsible application of a variety of media, tools, and equipment.	

## II. Using Knowledge of Structures and Functions

**Aesthetic Perception/Creative Expression.** Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify some elements and principles of design in the visual arts.	A. Identify elements and principles of design that are found in nature and those that have been created by human beings.	A. Describe, both orally and in writing, how the various elements and principles of design function to evoke different responses in the viewer of an artwork.	A. Analyze and describe, using the appropriate vocabulary, the composition of a particular artwork with regard to the elements and principles of design that it manifests.	A. Identify and describe the interrelationships among the elements and principles of design that communicate a variety of artistic perspectives and purposes.	A. Compare and contrast the structural organization of various artworks and defend their interpretation.

## II. Using Knowledge of Structures and Functions

**Aesthetic Perception/Creative Expression.** Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
B. Use some elements and principles of design to communicate ideas through their artworks.	B. Use various elements and principles of design to communicate ideas through their artworks.	B. Select and use various elements and principles of design to communicate personal ideas through their artworks.	B. Create artworks by using elements and principles of design that are appropriate for good composition and for the communication of the particular ideas.	B. Create artworks that use appropriate structures and functions to solve specific visual arts problems.	B. Address specific visual arts problems by creating multiple solutions that demonstrate effective relationships between structural choices and artistic functions.
				C. Evaluate the effectiveness of artworks in terms of structure and function.	

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

**Creative Expression/Aesthetic Valuing.** Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

Students will

PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Create artworks that express their personal experiences.		A. Select and use subject matter, symbols, and ideas to communicate meaning through their artworks.	A. Use visual metaphors and symbols in an artwork to convey meaning.	A. Make personal choices and formulate interpretations regarding symbols, subject matter, ideas, and expression in artworks.	A. Analyze the origins of specific images and ideas and explain why these elements are of value in their own artworks and in those of others.
B. Describe their personal responses to various subjects, symbols, and ideas in artworks.		B. Evaluate how particular choices of subject matter, symbols, and ideas function to communicate meaning in their own artworks and those of others.	B. Analyze and describe the relationships among subjects, themes, and symbols in communicating intended meaning through their own artworks and in interpreting the artworks of others.	B. Use the appropriate art vocabulary and concepts to make and defend aesthetic judgments about the validity of the source and content of their own artworks and significant artworks of others.	

#### IV. Understanding the Visual Arts in Relation to History and Cultures

**Visual Arts Heritage.** Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Begin to identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.	A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.		A. Compare and contrast the characteristics of artworks from various cultures and historical periods.	A. Describe how the subject matter, symbols, and ideas in various artworks are related to history and culture.	A. Analyze and interpret artworks, as critics, historians, and artists, to determine relationships among form, context, and purposes.
B. Begin to identify a variety of artworks, artists, and visual arts materials that exist in their community.	B. Identify a variety of artworks, artists, and visual arts materials that exist in their community.	B. Identify a variety of artworks, artists, and visual arts materials that exist in South Carolina.	B. Compare and contrast a variety of artworks, artists, and visual arts materials that exist in South Carolina.	B. Explain how a variety of artworks, artists, and visual arts materials represent and reflect the history and culture of South Carolina.	B. Analyze, evaluate, and interpret characteristics of the visual arts that exist across time and among diverse cultural and ethnic groups.
		C. Describe how history, culture, and the visual arts can influence one another.	C. Analyze, describe, and demonstrate how factors of time and place such as climate, resources, ideas, and technology influence visual characteristics that give meaning and value to a work of art.	C. Describe the function and explore the meaning of specific artworks from various cultures, periods, and regions of the world.	

## V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

**Aesthetic Valuing/Visual Arts Heritage.** Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

### Students will

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
A. Identify some purposes for creating artworks.	A. Identify various purposes for creating artworks.	A. Describe how an artist's experiences can influence the development of his or her artworks.	A. Compare various of purposes for creating artworks.	A. Analyze the intention of the artist in a particular work and justify their interpretation of that intention.	A. Correlate viewer responses to artworks with various artistic techniques for communicating meanings, ideas, and intentions.
	B. Compare and contrast the expressive qualities in nature with those found in artworks.	B. Analyze their own artworks and those of others and describe improvements that could be made.	B. Use descriptive, interpretive, and evaluative statements to make informed aesthetic judgments about their own artworks and those of others.	B. Make complex descriptive, interpretive, and evaluative judgments about their own artworks and those of others.	B. Use complex descriptors and analogies to explain how visual and tactile qualities are perceived aesthetically.
		C. Distinguish between personal preference and the objective analysis of artworks.	C. Analyze, interpret, and evaluate their visual preferences in their own artworks, in nature, and in artworks from various cultures and historical periods.	C. Formulate criteria for interpreting and evaluating their own artworks and those of others	
			D. Collect, maintain, and exhibit a portfolio of personal artwork.	D. Present and defend a portfolio of personal artwork.	

**VI. Making Connections between Visual Arts and Other Disciplines**

**Visual Arts Heritage/Integration.** Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

**Students will**

<b>PreK–K</b>	<b>1–2</b>	<b>3–5</b>	<b>6–8</b>	<b>9–12</b>	<b>9–12 Advanced</b>
	A. Distinguish between utilitarian and nonutilitarian art.	A. Compare and contrast characteristics of the visual arts and other arts disciplines.	A. Compare the characteristics of works in two or more art forms that have similar subject matter, historical periods, or cultural contexts.	A. Compare the materials, technologies, media, and processes of the visual arts with those of other arts.	A. Compare concepts and techniques in the visual arts with those in other disciplines and express the connections either orally, in writing, or in a work of art.
B. Begin to identify connections between the visual arts and content areas across the curriculum.	B. Identify connections between the visual arts and content areas across the curriculum.	B. Identify connections among the visual arts, other arts disciplines, and content areas across the curriculum.	B. Compare and contrast concepts and subject matter found in the visual arts with those in other disciplines.	B. Compare and contrast issues and themes in the visual arts with those in the humanities or the sciences.	
		C. Recognize career opportunities in the visual arts.	C. Identify visual arts careers and the knowledge and skills required for specific art careers.	C. Identify specific visual and performing arts careers and describe the knowledge and skills required for these careers.	

## Visual Arts Glossary

**aesthetic/aesthetically.** Of or pertaining to the standards on which judgments are made about the beauty or creative merit of a work of art. Aesthetic awareness and perception can be both intellectual and emotional.

**analysis/analyze.** The process of dividing a whole into its component parts and examining the relationships between and among them.

**art history.** The field of study that identifies and classifies works of art in cultural and chronological contexts.

**elements and principles of design.** Color, shape, space, line, form, texture, emphasis, balance, proportion, movement, unity, variety, contrast, pattern/repetition in artworks.

**expression.** The act of putting thoughts or feelings into images in works of art.

**interpretation/interpret/interpretive.** The process of explaining, clarifying, or decoding the meaning of a work of visual art.

**subjects/subject matter.** The particular aspects of the human condition—the object, circumstance, event, experience, or entity—that the artist focuses upon and elucidates in a work of art.

**technique.** A way of using creative materials and approaches to achieve a desired artistic result.